

Gloria BRENT

A dainty five foot two blonde, born 19th March 1917, one time secretary Gloria began her singing career with Howard Baker, filling in when his regular vocalist was off sick. Gladys Rae, as she was then, so impressed Baker that he signed her on a full time contract. During the 1930's she went on to sing with the bands of Billy Gerhardt and Harry Leader and also aired on pre-war commercial radio with the Bram Martin Band for Horlick's 'Music In The Morning' show.

Gloria came from north London, where a near neighbour was pianist-bandleader-arranger Norrie Paramor. It was Norrie that encouraged Gloria into a professional singing career. The pair, who worked together in Harry Leader's band, got married around the mid-thirties but it didn't last long and after the war Gloria wed her second husband, music publisher Reg Evans.

A popular singer on stage and radio during the forties and fifties, she toured extensively often accompanied by her husband Reg on piano. She also teamed up for a while with pianist Ivor Dennis as a variety act. Through the early fifties Gloria played most summers at Torquay's Princess Pier Pavilion. A regular broadcaster, she was one of radio's original 'Stars of the Air' and also featured in the series 'Navy Mixture' plus appearances on shows like 'Variety Bandbox' and 'Mid-day Music Hall'.

Gloria more or less retired after husband Reg died in 1981, but was always willing to turn up for a charity do. She was still going strong in the mid-1990's and usually added her voice to the annual Memory Lane magazine party night's wander through the old favourites. After a long illness she finally passed away, aged 81 in July 1998, at her home in Devon.

Gloria's only recording that I can locate is a 1939 session with Harry Leader, singing two numbers 'Tears on my pillow' and 'My first goodnight'.

Tony BRENT

There is certainly an international flavour to Tony Brent. He had an Irish mother, a French father, was Indian by birth, became a star in Britain and retired to Australia.

Born Reginald Bretagne on 13th August 1926 in Bombay where his father was a businessman in the car industry (or maybe, as some reports say, an executive in a shipping business). He arrived in Britain during the late forties and once here began to seek out any opportunity to sing while working day-time at the Ronson lighter factory. His home was a caravan, his preferred abode for several years.

Performing in a talent contest at the Regal Cinema, Kingston, Tony was noticed by agent Don Agness who recommended him to Columbia Records. His first recording in August 1952 made little impact but his second, the Bob Merrill song, 'Walkin' to Missouri', issued a month later, fared much better, reaching No.9 on the 'New Musical Express' sales chart over Christmas that year. He also broadcast on the BBC programme 'Commonwealth of Song'.

Tony Brent was now a name to be watched, offers of radio and stage work came rolling in and by the end of January 1953 his fourth single, 'Make it soon', had also registered at No.9 on the charts alongside 'Walkin' to Missouri' that had re-entered at No.7 (Tony never got higher up the chart than this). 'Make it soon' also re-entered in mid-March for a further three weeks.

Tony's April recording of 'Have you heard' was selected by a 'New Musical Express' panel as the most outstanding vocal disc of 1953 but not enough people bought a copy to put it into the hit parade. The song was an American Top Ten hit for Joni James, but didn't chart here, and went on to become a million seller for her.

Touring around the country appearing at variety theatres became a way of life for Tony and early in 1954 he appeared with singer Irene Miller and Johnnie Gray's Band in a package called 'Musical Express'. Later that year his fellow acts were Gladys Morgan and Max Geldray.

Although Tony's record output of seven singles during 1954 featured several first class numbers including the excellent double sided duet with Billie Anthony and other popular songs like 'Wanted' and 'Three coins in the fountain', none of them made the charts.

1955 was another year without hit records, but there were still a lot of fans willing to buy them just the same. Tony was never short of work and hardly a week passed when he wasn't topping the bill in variety somewhere across the country, and he did several radio dates. Taking advantage of these earnings, in March he moved out of the caravan and into a South London house.

During 1956 he had a long running Radio Luxembourg series 'Music For the Millions' with Marie Benson, Michael Holliday and the Norrie Paramor Orchestra. Tony spent some time touring on the Continent and in November made his West End cabaret debut at the Astor Club. He also attempted to beat the current petrol shortage (caused by the Suez crisis) by buying a 896cc DKW motor car that did 50 mpg.

It was Tony's November 1956 recording of 'Cindy oh Cindy' that put him back in the hit parade. Following on the heels of the Eddie Fisher version, it entered at the beginning of December, rising to its highspot of No.16 over Christmas. Eddie Fisher made it to No.5 the same week. In February 1957 Tony was back in the charts again with 'Dark Moon'. Further entries were 'The clouds will soon roll by' and 'Girl of my dreams' in 1958, with his last chart entry, 'Why should I be lonely', coming along in July 1959.

Tony continued to tour but, due to the inroads of television and rock 'n' roll, variety packages were fast disappearing so he began to promote his own shows with old friend Gladys Morgan also on the bill. During 1959 he took a long visit home, touring India and Ceylon where he was also very popular. At one time three of his songs 'Little serenade', 'Girl of my dreams' and 'Don't save your love' were on the Radio Ceylon Top Ten all at the same time. After a short spell back in Britain he was off again, this time touring Africa.

As the sixties rolled in Tony was performing

mostly in the Far East, except for the odd club date here. Rock `n` roll hadn't overtaken the audience on the other side of the world and his style of singing was still very popular. Not that his act didn't have variety, for not only did he sing, he also played harmonica, told a few jokes and did impersonations.

By the close of the sixties Tony was working full time in Australia, living in Sydney. Being an enthusiastic cook he later turned his hobby into a business by opening an Indian restaurant.

He was still singing and enjoying life to the full out there right up until the day he died, from a sudden heart attack, on 19th June 1993. He is survived by his two children Karen and Kevin and a big pile of records.

Tony Brent Recordings
COLUMBIA

DB 3127 Aug 52 'Dancing on the grapes / It isn't easy'
DB 3147 Sep 52 'Walkin` to Missouri / I don't know what to do

with my time' (acc by Norrie

Paramor orch)

DB 3166 Oct 52 'Come what may / The way I feel'
DB 3187 Oct 52 'Make it soon / Any old time'
(acc by Norrie

Paramor orch)

DB 3226 Dec 52 'Got you on my mind / My favourite song'

(acc by Norrie

Paramor orch)

DB 3237 Feb 53 'Nina never knew / Waltzing the blues'

DB 3251 Mar 53 (with Julie Dawn) 'Ding dong boogie / When

are we gonna get married'

(acc by

Norrie

Paramor orch)

DB 3278 Apl 53 'Have you heard / Strange love'
DB 3322 Aug 53 'Which way the wind blows / My one and

only heart' (acc by Norrie

Paramor Orch)

DB 3356 Oct 53 'No matter how you say goodbye / Honey

DB 3403 Jan 54 'A baby cried / Remember me' darling'

DB 3428 Feb 54 'When I leave the world behind / I need'

DB 3450 Apl 54 (with Billie Anthony) 'Cross over the bridge / Oh baby

mine, I get so lonely'

DB 3468 Apl 54 'Wanted / Three wise men'

DB 3496 Jly 54 'Three coins in the fountain / Sway'
(acc by Norrie

Paramor orch)

DB 3514 Sep 54 'I understand just how you feel / The magic

DB 3532 Nov 54 'Tell me tell me / Nicolette' tango'

DB 3556 Jan 55 'It's a woman's world / Give me the right to

be wrong' (acc by Norrie

Paramor orch)

DB 3579 Feb 55 'Open up your heart (with Anne Warren) /

Hearts of stone (with

The Coronets)

DB 3610 May 55 'How important can it be / Letter to Virginia'

DB 3638 Jly 55 'Mirror mirror / Love and kisses'

DB 3675 Oct 55 'With your love / On a little balcony in Spain'

DB 3738 Mar 56 'Sooner or later / Pick yourself a star'

DB 3781 May 56 'My little angel /

night for love'
DB 3844 Nov 56 'Cindy oh Cindy / Two innocent hearts'

(acc by Eric

Jupp orch)

DB 3884 Feb 57 'Amore / If wishes were horses' (acc by Norrie

Paramor orch)

DB 3918 Mar 57 'Butterfly / How lonely can one be'

DB 3950 Jun 57 'Dark moon / The game of love'

(acc by Eric

Jupp orch)

DB 3887 Sep 57 'Deep within me / Why ask for the moon'

DB 4043 Nov 57 'We belong together /

Love by the

jukebox light'

DB 4066 Feb 58 'Don't save your love (for a rainy day) / The

clouds will soon roll by'

(acc by Norrie

Paramor orch)

DB 4128 May 58 'Chanson d'amour / Little serenade' (acc by

Norrie

Paramor orch)

DB 4177 Aug 58 'Girl of my dreams / Don't play that melody'

(acc by Eric

Jupp orch)

DB 4238 Jan 59 'Call me / I surrender dear'

DB 4304 May 59 'Why should I be lonely / My little room'

DB 4357 Oct 59 'Forever, my darling / Worried mind'

DB 4402 Jan 60 'Just as much as ever / Oh so

wunderbar'

DB 4478 Jun 60 'Your cheatin' heart / Come on in'

DB 4514 Oct 60 'I'm alone because I love you /

Just a-

wearyin' for you'

DB 4610 Mar 61 'Until the real thing comes along / Ten lonely

weekends'

DB 4657 May 61 'Is it too late / You made me care'

Gerry BRERETON

An audience seeing Gerry performing on stage could easily forget he was blind, so well did he overcome this handicap. Serving with the Commandos during the war, he was blinded in 1943 by an exploding shell while on active service in Sicily. Such a tragic event in a 21 year old man's life is not easily accepted but Gerry faced the facts and decided to exploit what he considered his only asset, his voice. As a lad he'd won an award for singing and been head choirboy at Manchester Cathedral. Maybe the slightly religious tone of some of his songs was a reflection on his previous experiences.

There followed many years of struggle in a business where even many sighted singers didn't find work easy to come by. After his accident St. Dunstan's trained him as a telephone operator but in the evenings he sang in pubs, clubs and small dance halls around his home town of Stockport, in fact anywhere he could get a booking. This led to seasons as resident vocalist with the Charles Henesey Band at Stockport's Rex Ballroom, Tommy Smith at the Oldham Savoy and Ken Turner at the Derby Plaza, making the occasional broadcast with them. He also toured for a while with Billy Ternent. Gerry aired on the North Region 'Club Night' series

with comedian Dave Morris.

Encouraged by his wife Kay (his nurse at the Derbyshire Royal Infirmary while recovering from his injuries - they married in December 1943), early in 1952 Gerry decided to try his luck in London and was spotted singing in a small club by the manager of East Ham's Granada Cinema. Cine-variety, using live acts between films as an inducement to bring in the customers, was not unusual at the time and Gerry was booked for a week at the Granada. So well was he received that by the end of the week he had rated an article in the local press and further bookings. Also resulting directly from this appearance he was invited to become a contestant on the 'What's My Line' television panel game, and appeared on 'In Town Tonight'.

Now a bit of a celebrity, on 3rd November 1952 Gerry was one of the honoured performers chosen to appear at the London Palladium for the Royal Command Performance. Without assistance he walked to his correct spot on stage and sang 'Here in my Heart', receiving one of the warmest receptions of any act that included other first timers The Beverley Sisters and Norman Wisdom

George Martin at Parlophone Records had already spotted him and his first offering, 'Have a good time' coupled with 'Wyoming lullaby' was available in November, quickly followed by another in December. A measure of his popularity is apparent from further discs appearing at the rate of almost one a month, with the April 1953 release 'Windsor Waltz' obviously aimed at the forthcoming Coronation.

From here on Gerry had little trouble finding work. He seemed to be continuously touring in variety and was for quite a while, on a bill with that Welsh funny lady with the unmistakable laugh, Gladys Morgan. For much of the time he used a blind pianist as accompanist. On radio he featured on a new series of 'Come in and sing'.

Always a keen sportsman, before the war he'd played football for both Stockport and Derby County teams. Now his passion was golf and he competed in the 1955 blind golfers' world tournament held in Canada, finishing second. He made several radio and TV appearances in Canada and the States.

When in 1956 trumpet star Eddie Calvert formed his own production company, Gerry became one of the performers in his Cavalcade, beginning with a three month summer season at Great Yarmouth. He continued to tour with Eddie for many years including overseas service camps, and after Gerry moved over to the Columbia label they made several recordings together.

It's a pity that none of Gerry's records ever made the really big time. Probably his greatest hope was the July 1954 coupling of 'The story of Tina' (a success for fellow singer Ronnie Harris) with 'Smile', two very popular tunes of the day. Other excellent offerings included 'Outside of heaven', 'The book' and 'From here to eternity'. But by the late fifties his gentle ballad style was overtaken by rock 'n' roll and the record people seemed to have forgotten him.

With the recording and big time variety days over, brushed away by a more aggressive style of music and performer, Gerry fell back on his St.

Dunstan's training and spent over twenty years as a telephone operator for Barclays Bank. He didn't stop singing altogether though and still found plenty of work around the smaller clubs well into the eighties. Now in his seventies and more or less retired, Gerry with Kay relax at their home near Hampton Court and reflect on how tragedy has been turned into happiness.

Gerry Brereton Recordings

PARLOPHONE

R 3594 Nov 52 'Wyoming lullaby / Have a good time' (acc by Frank)

Chacksfield orch)

R 3609 Dec 52 'Outside of heaven / I will still love you'

(acc by Frank)

Chacksfield orch)

R 3620 Jan 53 'Keep it a secret / It breaks my heart' (acc by Frank)

Chacksfield orch)

R 3639 Feb 53 'Broken wings / A fool such as I'
R 3650 Mar 53 (with Luton Girls Choir) 'Pray for me /

Let

me this day'

R 3671 Apl 53 'Windsor waltz / Hold me, thrill me, kiss me'

(acc by Frank)

Chacksfield orch)

R 3701 Jun 53 (with Lind Joyce) 'Till they've all gone home /

Tea

under a tree'

R 3729 Sep 53 'Be mine / I'd rather die young' (acc by

Frank)

Chacksfield orch)

R 3752 Oct 53 'Wish you were here / Where did the night go'

(acc by Frank)

Chacksfield orch)

R 3777 Dec 53 'From here to eternity / If you've never been

in love' (acc by Frank)

Chacksfield orch)

R 3825 Feb 54 'The book / Somewhere someone (is saying

a prayer)' (acc by Frank)

Chacksfield orch)

R 3858 May 54 'It's never too late to pray / Sharing'

(acc by Philip)

Green orch)

R 3891 Jly 54 'The story of Tina / Smile' (acc by PGO)

COLUMBIA

DB 3662 Aug 55 'A million helping hands / Fair sets the wind

for love' (acc by Jackie)

Brown orch)

DB 3757 Apl 56 (with Eddie Calvert) 'The bells of St. Mary's /

You

above all '

DB 3902 Mar 57 " " " 'Trees / Let the rest of the

world go by'

Bernard BRESSLAW

This six foot six R.A.D.A trained actor was certainly no singer, but he made several records and one, 'Mad passionate love', reached number

six in the charts.

Born in London on 25th February 1934, fame came for Bernard playing the big dope in the Granada TV series about service life 'The Army Game', which also starred Alfie Bass and Bill Fraser and ran from 1957 to 1962. His hit parade recording was made in this character. Bernard is well remembered for his catch phrase of the time "I only arsked".

Television stardom brought Bernard several film comedy roles, none very memorable. He appeared in over a dozen 'Carry On' films. TV and stage work continued to keep him busy but he was never to shake off his early gormless image. Perhaps to console himself, he escaped from the real world by writing poetry

In 1959 he married dancer Betty Wright and they had three sons. Bernard died aged only 59 on 11th June 1993, from a heart attack as he prepared to go on stage at Regents Park open air theatre in a production of 'Taming of the Shrew'.

Bernard Bresslaw Recordings

H.M.V.

POP 490 Jun 58 (with 'Army Game' cast) 'The signature tune of

The Army Game / What do we do

in the army'

POP 522 Aug 58 'Mad passionate love / You need feet'

POP 599 Mar 59 'Charlie Brown / The teenager's lament'

POP 669 Nov 59 'Ivy will cling / I found a hole'

Freddie BRETHERTON

It was about 1930 when Freddie, a printer's labourer in his home town of Ramsbottom, was noted for his piano and arranging talents in a 'Melody Maker' dance band contest. Signed by the Jack Hylton organization, he began working in small groups at clubs like the Gargoyle and Spiders Web, but soon found his forte as a musical director in the theatre.

During the late forties and fifties Freddie was one of the best known M.D's of West End musicals, shows that included 'Follow The Girls' at Her Majesty's in 1945, 'Romany Love' at the same theatre the following year, 'Burlesque' at the Prince's and 'High Button Shoes' at the Hippodrome in 1948, 'Kiss Me Kate' at the Colliseum 1951 and a long association with the Crazy Gang revue 'Knights Of Madness' at Victoria Palace from 1950.

Freddie died on 15th March 1954 at the early age of 45 following a major operation. A bachelor, he had lived with his widowed mother in Brighton where he owned an off licence. He rarely appeared on record, but did make a few conducting the orchestra on stage show excerpts.

Bobbie BRITTON

As Michael Day he was a painter and decorator working for his father with no training as a singer other than a family tradition of being members of the local church choir. While doing National Service in the R.A.F. he sang in some camp concerts, and during one leave on holiday in Paignton entered a talent contest. The

resident orchestra there was led by Charles Shadwell and, following his demob, Michael joined them for the 1953 summer season.

Aware that Dickie Valentine was going to leave the Ted Heath Band he sent a private recording to Heath's office, asking to be considered as replacement. Ted liked what he heard and secretly began grooming Michael to take over. A new hair style, dental work, plus coaching of voice and stage presentation followed. He acquired a new name, Bobbie Britton, and as Ted explained "he will soon be known all over the world as the voice of Britain".

Bobbie's first appearance with the band was on the 100th London Palladium Swing Session Sunday Concert on 14th February 1954, alongside Dickie who was still there. This 21 year old had in just one year gone from nowhere to vocalist with the country's top dance band. Not bad!. His first recording, 'Why does it have to be me', for Decca, was already on its way to the shops with number two not far behind.

Touring with the Heath band, Bobbie took a while to build up self-assurance, unlike Ted's other new singer Kathy Lloyd who just brimmed with self-confidence. As a Melody Maker reviewer put it, "Bobbie comes on stage looking like an office boy about to ask for a raise". But he looked good and certainly could sing, demonstrated by the fact that he was voted top male dance band singer by 'New Musical Express' readers during 1955.

Considering this, it's surprising he never had a hit record despite putting some very good songs on to disc. Having previously been backed on record by studio orchestras, in July 1955 he was given the added advantage of the Heath Band on two big hits of the time, 'Learnin' the blues' (Frank Sinatra took to No.2) and 'Strange lady in town' (a No.6 for Frankie Laine), but once again the Britton versions came nowhere chartwise. From here on his Decca records were restricted to support vocals on Heath band discs.

In February 1957 Bobbie sang 'Spring is the time' for the sound-track of the Chaplin film 'A King in New York'. Late in 1958 he left Ted, beginning his solo career with a two month tour of service camps in North Africa. Also on that tour was a young unknown singer, Jackie Trent, yet to make a name for herself. Back in Britain mainly cabaret work followed and, in March 1959, Bobbie joined music publisher Francis Day & Hunter as a song plugger. On Tuesday 4th August that year he married 25 year old Margaret Adams, a secretary at Francis Day.

By the early sixties Bobbie had been appointed professional manager at Southern Music. Although his music publishing duties came first he continued with the occasional cabaret and concert appearance and made several records for Woolworth's Embassy label.

Bobbie Britton Recordings

DECCA

F 10245 Feb 54 'Why does it have to be me / To be or not to be'

(acc by Roland

Shaw orch)

F 10288 Apl 54 'Wanted / Lost' (with The Keynotes acc by

Roland

Shaw orch)
 F 10331 Jun 54 'A girl, a girl (*with The Johnston Singers*) /
 F 10385 Oct 54 'When / Always you'
 Angela mia'
 F 10453 Feb 55 'Could it be / My eyes are open wide'

(*remaining Decca sides with Ted Heath and his Music*)

F 10563 Jly 55 'Learnin` the blues / Strange lady in town'
 F 10777 Aug 56 'Autumn concerto / The fool of the year'
 F 10807 Oct 56 'True love / If you don` t love me'

ORIOLE

CB 1503 Jly 59 'You only you / Warm'

EMBASSY

WB 367 Nov 59 Red Indian Christmas carol /
 The village of
 St.Bernadette'
 WB 373 Jan 60 'A woman is a sometime thing' (*part of a Porgy*
 & Bess medley by

various artists)
 WB 375 Jan 60 'Dance with me' (*other side only instrumental*)
 WB 481 Nov 61 'Moon river / The time has come'

ORIOLE (*Bobby Britten & The Regents*)

CB 1911 Feb 64 'Zip-a-dee-doo-dah / I guess I` m in the way'

SPARK (*Bob Britton*) ?

SRL 1020 c 70 'Here I go again / Limbo line'

The BROOK Brothers

The Brook Brothers were virtually unknown before their 1961 recording 'Warpaint', all about a girl who wore too much make up, became a top ten hit, although they had been singing professionally for about three years, their first public appearance being made March 1958 on Southampton Pier.

Real brothers Geoff (born 1943) and Ricky (1940), from Winchester, were support on Cliff Richard, Jimmy Jones and Bobby Rydell tours. Not just vocalists, they both played piano and guitar and Ricky was also proficient on clarinet. But it was for their singing, compared favourably with the American Everly Brothers style, that they became known.

An appearance on Southern TV`s 'Home Grown' show, brought them a recording session for Top Rank and a contract with Eric Winstone`s New Century Artists. During early 1961 they played a season touring Rank dance halls with their backing group the Semi-Tones.

After their brief and virtually un-noticed flirt with Top Rank the Brothers moved to the Pye label where under the guidance of A & R man Tony Hatch, they produced a number of chart hits, the most successful being 'Warpaint'. Others to make it included 'Ain` t gonna wash for a week' later the same year, then 'He`s old enough to know better', 'Welcome home baby' in 1962 and 'Trouble is my middle name' the year after.

With 'Warpaint' still in the charts Geoff and Ricky enjoyed a successful season during the summer of 1961 at Brighton Hippodrome, with Russ Conway, Janie Marden and comedian Alfred Marks. This they followed with another ballroom tour, while on radio they made several appearances on 'Saturday Club' and 'Easy Beat'.

1962 found them touring with Helen Shapiro but as the sixties wore on the records dried up and The Brook Brothers eventually disappeared from view.

Brook Brothers Recordings TOP RANK

JAR 349 Apl 60 'How will it end / Green fields'
 JAR 409 Jly 60 'Please help me I` m falling /
 When will I
 be loved'
 PYE

7N15298 60 'Say the word / Everything but love'
 7N15333 61 'Warpaint / Sometimes'
 7N15352 61 'Little bitty heart / Tell her'
 7N15369 61 'Ain` t gonna wash for a week /
 One last kiss'
 7N15387 61 'I love girls / Married'
 7N15409 62 'He`s old enough to know better /
 Win or loose'
 7N15415 62 'Too scared / Tell tale'
 7N15441 62 'Just another fool / Double
 trouble'
 7N15453 62 'Welcome home baby / So long'
 7N15463 62 'I can` t make up my mind / Town
 girl'
 7N15498 63 'Trouble is my middle name /
 Let the good

times roll'
 7N15527 63 'Side by side / I` m not Jimmy'
 7N15570 63 'Whistle to the wind /
 Crosswords'

Fay BROWN

Fay had a brief flirtation with the pop world when Columbia released two singles by her during the mid-fifties. Born in Brixton in 1930, hers was a theatrical family with dad in musical comedy and mother part of a dancing act.

Soon after leaving school Fay joined the W.R.A.F. as a radio operator. On leaving in 1946 she sang with several small groups, mainly playing at service camps. Engagements in West End clubs followed. At that time she was Janette Clarke but after marriage to Terry Brown, guitarist at the Cafe de Paris, she adopted a new stage name. Bands she worked with included Norman Cave, Dinah Dee, Nat Temple and Harry Roy.

Her first record was the popular 1955 song 'Unsuspecting heart', followed up by the even more popular 'Unchained melody'. Although pleasant (I bought them), neither set the world alight. After that, as far as I can discover, little more was heard of Fay Brown.

Fay Brown Recordings

COLUMBIA (*acc on all by Ray Martin orch*)

DB 3582 Mar 55 'Unsuspecting heart / Ding dong'
 DB 3623 Jun 55 'Unchained melody / I was wrong'

Georgia BROWN

Born Lillian Klot on 21st October 1933 at Whitechapel in London's East End, Georgia soon put her husky two octave voice to work in local youth clubs with a preference for jazz numbers. It was from one of her favourites, 'Sweet Georgia Brown', that she later adopted her stage name.

A 5ft. 6in. dark haired beauty, she began work after leaving school as a millinery assistant. Adding dancing lessons to her vocal talent, before she was 16 she was performing between films (cine-variety being popular at the time) at West End cinemas, graduating to cabaret and club work. Securing a three month booking at the West End Stork Room, she was spotted by television producer Richard Afton who put her into his 'Top Hat' show.

In 1951 she made her first recordings, two releases on the Decca label, including the afore mentioned 'Sweet Georgia Brown' on which she had the able backing of Harry Gold and his Pieces of Eight.

During late 1951 Georgia was featured singer in the Nat Carson stage production 'Film Cavalcade' at Leicester Square Empire. Still wishing to extend her experience she joined a variety company touring service camps in Europe and stayed there, spending a year with the Bernard Hilda Orchestra in Paris, plus engagements in Monte Carlo and Rome.

When in late 1954 she returned to London it was with a multi-lingual act full of confidence. Soon she was back in the Decca studios but, as before, her records were not aimed at the mass market, being numbers more suited to her jazz style. Consequently Georgia never did make any hit parade charts.

Nevertheless, a variety tour and numerous television appearances made her a popular performer with the British public and it was no surprise when she was chosen to star in the musical 'The Threepenny Opera' when it opened at London's Royal Court Theatre on 9th February 1956 with Bill Owen and Warren Mitchell. It was a role she repeated later that year in New York (the original Broadway production starring Lotte Lenya was in 1954).

Introduced to the American way of life, Georgia fell in love with it and spent more and more time there. After leaving 'Threepenny Opera' in December 1956 she did a four month season in Rio de Janeiro before returning to North America for more cabaret and club work, sharing a Greenwich Village apartment with fellow emigre from Britain, Annie Ross.

Although she made return visits to work in Britain, Georgia enjoyed the atmosphere more in the States and found bookings that suited her easier to come by and kept going back there. But it was to be a show in England that gave her what was probably her greatest triumph, when she took the part of Nancy in Lionel Bart's musical version of Oliver Twist. First night of 'Oliver' at London's New Theatre on 30th June 1960 is said by those who were there to have been truly unforgettable, with Georgia's portrayal of Nancy one of the highlights. Decca issued a Long Player, an E.P. and a single featuring Georgia and the songs from the show. Once again she repeated this success on Broadway, but was disappointingly overlooked in

the 1968 film version with the role going to Shani Wallis.

Subsequently returning to spending most of her time in America, she came home for a short spell in another Lionel Bart musical, 'Maggie May', specially written for her in 1965, and others in the 70's, but her career never again reached its peak of 1960. She married in 1974 and had a son, but the marriage later failed. In 1984 she was at Drury Lane in '42nd Street' and went back there again for a one off charity performance of 'Mack and Mabel' in 1988.

Georgia died, aged 58, in London on 5th July 1992

Georgia Brown Recordings

DECCA

F 9656 Apl 51 'Sweet Georgia Brown / A friend of Johnny's'
F 9667 May 51 'Crazy he calls me / Don't bring me posies'

(acc by Harry Gold Pieces of Eight on both

above discs)

F 10489 Mar 55 My crazy li'l mixed up heart / Before

we know it'
F 10551 Jun 55 'I love to dance with you / That's all I need'

F 10616 Sep 55 'I went to the village / Wrong again'

F 11273 Sep 60 'As long as he needs me / Oom-pah-pah'

F 11286 Oct 60 'Milord / Blue eyed boy'

F 11482 Jun 62 'Don't dilly dally on the way / A broken doll'

CAPITOL

CL 15400 Jun 65 'After you've gone / Take you for granted'

CUBE

BUG 5 70 'Theme from Roads To Freedom' (two versions)

BUG 18 71 'Turn out the light / I scare myself'

Jackie BROWN

A former cinema organist, Jackie made a number of solo Columbia singles and led the orchestra backing for several vocalists on the label. Invalided out of the army in 1943, he returned to cinema work at the Dominion in Tottenham Court Road. In 1948 he joined the orchestra backing Jessie Matthews in the show 'Maid To Measure', where Ray Martin was musical director. Other work included arranging for music publishers Lawrence Wright and Francis Day & Hunter. Jackie also supplied the score and appeared in the 1954 film 'Shadow of a Man'. Other film work included 'Front Page Story' and 'To Dorothy A Son'.

By now Ray Martin was A & R man at Columbia and only too willing to use the skills of his old friend. So Jackie began arranging and conducting for a whole range of Columbia artists. He continued to work in films and also became a familiar name on radio show credits, especially at Radio Luxembourg. Jackie also used the name Lou Kennedy for a regular Sunday evening Luxembourg show and made a couple of solo organ discs under the same name.

In later years Jackie worked, like many

professional organists, as a demonstrator and salesman for the organ companies. This job often involved delivering an organ and it was on one such occasion in 1974 that disaster struck. While delivering an organ, with an assistant, to an upstairs flat the instrument slipped from their grip and landed on Jackie crushing his ribs into his lungs. He died the same day.

Jackie Brown Recordings
(not including those backing solo artists)
M.G.M.

MGM 171 Feb 49 (*quartet*) 'Bouquet of roses (v. Leslie Douglas)
/ Down among the
sheltering palms'
COLUMBIA

DB 3341 Sep 53 (*organ*) 'A popular medley'
DB 3382 Nov 53 " 'Wish you were here / My

love, my love'
DB 3408 Jan 54 (*orchestra*) 'Theme from The Glenn Miller

Story / Ballet

of the bells'
DB 3482 May 54 " 'Tahiti tango / Until
sunrise'
DB 3551 Nov 54 " 'Shadow Of A Man, film
theme /

Dirndle

dance'
DB 3598 Feb 55 " 'The sand and the sea /
Don't say
goodbye'

(the following two discs labelled as Lou Kennedy)

DB 3668 Oct 55 (*organ*) 'Stars shine in your eyes /
The

Kentuckian song'
DB 3708 Jan 56 (*organ*) 'Sincerely yours / Whisper'

Sandy BROWN

Sandy was born in India on 25th February 1929, where his father, a Scottish railway engineer, was working. Back in Scotland they settled in Edinburgh where Sandy (Alexander) attended the Royal High School. At 12 he took up clarinet, and on leaving school served in the Royal Army Ordnance Corps until 1949 when he formed his first band.

In 1953 he was playing at the West End Cafe in Edinburgh, but by the autumn of 1954 had moved to London where he formed a new band with his great friend, trumpet playing Al Fairweather.

During this time Sandy had gained a degree in architecture and in 1955 he joined the BBC as an acoustic architect, a career he successfully combined with leading a jazz band. Band personnel included, as well as Al Fairweather, John R.T. Davies on trombone, Brian Parker bass, Alan Thomas piano, Mo Umansky banjo and Grahame Burbidge drums. They made the occasional broadcast and were very popular on the London jazz club scene.

In 1957 Sandy handed the band over to Fairweather to concentrate on architecture. From time to time he sat-in with his old band until 1966 when Fairweather joined Acker Bilk. Sandy then formed a new band which played off

and on until he died on 15th March 1975.

Sandy Brown Jazz Band Recordings

ESQUIRE

10-310 Sep 53 'Dr. Jazz / Four
or five times'

TEMPO

A 111 May 55 'Everybody loves Saturday night
(v. SB) /

Something blues'

A 124 Nov 55 'African queen / Special delivery'
A 128 Jan 56 'Nothin' blues / Africa blues'

STORYVILLE

A 45047 62 'Dreamed I had the blues / Singin'
the blues'

George BROWNE

George 'Young Tiger' Browne specialised in singing calypso and led his own band, appearing at several West End clubs. Born in Trinidad on 4th May 1920, growing up in a community where radios were rare he, like many of his contemporaries, made their own music and his later life as a merchant seaman only extended this tradition.

Arriving in Britain during the early forties he began performing his impromptu songs at various small entertainment venues and bottle parties across wartime London. Always finding a willing audience he took singing lessons to hone his ability and added tap dancing to his repertoire. After the war, and dividing his time between London and Paris, he became friendly with many of the bigger names in show business, often appearing with them on stage.

By the fifties he was broadcasting regularly and appeared in the 1957 film 'Rock You Sinners'. He was in the 1957 radio pantomime 'Cindy-Ella', that in 1962 became an all coloured live show at London's Garrick Theatre, in which he was joined by Cleo Laine, Elisabeth Welch and Cy Grant. As the calypso craze of the 1950's was overtaken by skiffle and rock and roll, George concentrated more on writing, often appearing on childrens television 'Jackanory'. On the concert stage as well as his solo appearances he also performed as part of a vocal trio 'The Three Just Men'. George acted on the lit stage at the National Theatre and at Stratford-on-Avon.

Eventually he gave up full time performing, taking a job with British Telecom, but by the 1980's had moved to Florida where he ran a restaurant. George finally retired to a flat in Croydon where in 2002 he enjoyed a brief reminder of his former life when some of his recordings were issued on CD. This resulted in an appearance for the eighty year old, singing some of his old numbers, at London's Roundhouse Theatre. He died 23rd March 2007.

George Browne Calypso Band Recordings

PARLOPHONE

MP 119 Jun 53 (with *Calypso Serenaders Band*)
 'Calypso be'
 MP 126 Mar 54 'The peanut vendor / Calypso mambo'
 MP 127 May 54 'Somebody bad stole de wedding
 bell /

Matild

a' Matilda'
 MELODISC

P 224 May 55 'Hajji baba / Mambo Sevilliano'
 1337 Oct 55 'Hernando's hideaway / Sir
 Winston - not out'
 1347 May 56 'Ballad of Davy Crockett /
 1362 May 56 'Kiss me / My love'
 1404 Apl 57 'Jamaica farewell / Day-o
 (Banana boat song)'
 1415 Jun 57 (with the *Humming Birds*) 'He
 like it, she like it
 / I do adore her'
 1443 Dec 57 (with the *Humming Birds*)
 'Mary's boy child /

Eden was just

like this'
 COLUMBIA

DB 3940 May 57 'Sound barrier / Te-le-le'

Sam BROWNE

One of eleven children, Sam was born in 1898 to East London Lithuanian Jewish parents. His father had a shoemakers' shop near Tottenham Hotspur Football Club and Sam became a lifelong supporter. His introduction to music came as a chorister at the local Synagogue. After leaving school he had several jobs before reaching the age of 18 during the First World War, when he joined the Merchant Navy. It was on visits to New York that he discovered "jazz" and developed an ambition to become a musician himself.

Back home and on dry land once again Sam bought a drum kit and with a couple of like-minded souls on piano and guitar formed the Tottenham Dance Band, gaining a few bookings around North London halls. As they became more successful other instruments were added and Sam introduced his vocal contribution which came to be the mainstay of the outfit, resulting in a booking at Stockholm Casino that lasted a year.

After this success Sam decided to go solo and found work mainly around various London clubs, including a brief spell in 1921 with Jack Hylton's Queen's Roof Orchestra. Later, in 1928, when Jack was looking for a new singer he remembered Sam and offered him the chance to become vocalist with the now world famous Hylton Orchestra and so followed several overseas tours and much recording work. Often in those pre-amplification days he used a transparent megaphone on stage so the audiences could both see and hear him. Sam, always a natty dresser with a voice described as "ball bearing smooth", was an asset to any leader being a rarity among vocalists, a sight reader, able to sing any song straight off the written music.

After two years of travelling Sam opted for a more settled life joining Ambrose at London's May Fair Hotel, later moving with them to Ciro's and Embassy clubs, while also doing variety, recording and broadcasting work. Sam stayed with Amy until the outbreak of WWII when,

classified as medically unfit for service, he joined ENSA and entertained the troops at home and abroad.

During his ten years with Ambrose Sam also did much freelance work. Some fine radio duets with popular singer Elsie Carlisle earned them a place on the 1935 Royal Command Performance at the London Palladium. Sam also duetted on record with Elsie and other singers and made hundreds of solo recordings with many different bands, sometimes using an assumed name, depending on the label.

From 1940 Sam was associated with the wartime radio series 'Hi Gang' that starred Vic Oliver with husband and wife team Bebe Daniels and Ben Lyon, who also wrote the show. He also appeared in the 1942 film spin off from the series.

After the war Sam toured in variety, including a double act with, at different times, singers Judy Shirley, Jill Manners, Mary Naylor and Elsie Carlisle. On one occasion, while travelling by rail to appear with Elsie at the Bristol Hippodrome, someone fired a gun at the train and Sam had three bullets lodged in his neck. A close thing, but he survived.

He did much radio work including his own series 'Sing With Sam' and was a regular on 'Your Tune Is My Tune' with The Squadronaires and 'Songs of the Years' with Rita Williams. He was on the first series of 'Sing It Again', from 19th January 1949, with Carole Carr, Pearl Carr, Lee Lawrence, Johnny Eager and Stella Nichol. Sam continued to record and possibly his most successful release ever, 'Heartbreaker', with Primo Scala and The Keynotes came during this period. 'Tree in the meadow', issued in the States during the musicians' strike there reached No.22 on the 'Billboard' charts.

Times were good and with earnings up to £1,000 a week he moved with second wife Olga (his first wife Terry had died in 1931) and two daughters through a succession of luxury homes. No stranger to race courses and gambling, Sam also loved playing golf.

Sam rejoined Jack Hylton for a special 'Band That Jack Built' feature on the 1950 Royal Variety Show. But a new younger generation of crooners were taking over in the fifties so he formed the Sam Browne Singers, a four male, four female choir, joining Ken Mackintosh on his band's Sunday morning radio series 'Happy Days'. They supported the Jack Parnell Orchestra's first airing on 28th September 1951 and appeared on the Royal Variety Show at the Victoria Palace during October that year. The Singers also turned up on a number of discs.

Recordings made during the fifties were rare and mainly with his Singers. Probably his last session was a 1956 LP 'Songs For Lovers' made with Lew Stone's Band for the cut-price Solitaire label.

Despite the occasional variety tour, a bid to recapture the earlier success of his partnership with Elsie Carlisle by teaming with Jill Manners in 1953, came to nothing. Sam's finances became tight, putting a strain on his marriage and it broke up in 1955. A night club venture and voice training school had both folded and by the latter part of the decade Sam was reduced to living in a small central London flat. With no

singing work he took a job for a time as a clerk in a betting shop, but this came to grief when some money went missing and he eventually finished up in a North London basement bedsit. Ill health finally overtook him and he died from cancer at Highgate Hospital on 2nd March 1972, virtually forgotten. He is buried at Rainham Jewish cemetery.

Sam Browne Post War Recordings

PARLOPHONE

F 2112 Jan 46 'Life is nothing without music / I'm so all alone'

F 2131 Apl 46 'Gim-me crack corn / Forever mine'

F 2180 Nov 46 'Silent night, holy night / Cradle song' (*acc by*

Harry

Hines orch)

COLUMBIA (*all with Peter Yorke Concert Orch.*)

DB 2204 Feb 46 'I begged her' (*part of an Anchors Aweigh*

selection)

DB 2207 Mar 46 'I'm always chasing rainbows / Everybody

knew but me'

DB 2213 Jun 46 'This heart of mine' (*part of Ziegfield Follies*

DB 2215 May 46 'In the land of beginning again' (*selection*)

H.M.V. (*with Maurice Winnick Orch*)

BD1131 Jun 46 'Silver threads among the gold / Home

sweet home'

BD 1152 Nov 46 'Too many irons in the fire / It's the bluest kind of blues my

baby sings' DECCA

F 8830 Jan 48 'A tree in the meadow / I never loved anyone'

(*acc by Bert*

Thompson Orch)

F 8838 Feb 48 'Bel ami / My cousin Louella' (*acc by BTO*)

P 8856 Mar 48 'Thoughtless / The old postman' (*acc by BTO*)

F 8862 Apl 48 'Pals of the lonesome trail / The wishing waltz'

(*acc by The*

Squadronaires)

F 8872 Apl 48 'Heartbreaker (*with The Keynotes acc by Primo*

Scala Accordion Band) / More

than ever

before (*with The Quads acc by The*

Squadronaires)'

F 8880 May 48 'An old sombrero / Pianissimo' (*acc by BTO*)

F 8881 May 48 'Reflections on the water / Laroo laroo Lilli

Bolero' (*acc by The*

Squadronaires)

F 8902 Jun 48 'Snuggled on your shoulder (*with The Quads*

acc by Stanley Black Orch) /

Little white lies

(*acc by The*

Squadronaires)'

F 8914 Jly 48 'The feathery feelin' (*acc by BTO*) / The

hukilau song (*with The Quads*

acc by SBO)'

F 8963 Sep 48 (*with Anne Shelton*) 'The law is comin' for ya,

Paw / Say something sweet to

your sweetheart'

F 8998 Nov 48 'Ah! but it happens (*with The Keynotes acc by*

Stanley Black orch) / Down

among the

sheltering palms(*with The Quads*

acc by

The

Squadronaires)'

F 9033 Nov 48 'Cool water (*acc by BTO*) / A boy from Texas

(*with the Quads acc by the*

Squadroinares)'

F 9057 Jan 49 'Forgive me for dreaming / No orchids for

my lady' (*acc by Stanley*

Black Orch)

F 9074 Feb 49 'One has my name / How many tears must fall'

(*acc by The*

Squadronaires)

F 9088 Feb 49 'The promise in your eyes / Sunflower'

(*acc by The*

Squadronaires)

F 9127 May 49 'I don't see me in your eyes anymore / I'll

keep the lovelight burning in my

heart' (*both*

with Vera Lynn acc by the Bob

Farnon Eight)

F 9226 Oct 49 'Come dance with me / Blue sails' (*acc by The*

Squadronaires dir. by Bruce

Campbell)' ESQUIRE

5-006 Sep 50 (*Singers*) 'My baby told me that she loves me / Take care of love'

H.M.V. (*Sam Browne All-Star Singers*)

B 10053 Mar 51 'Songs From The Hit Parade - Petite waltz /

Tennessee waltz / My heart cries

for you /

Ferryboat Inn / Get out those old

records /

The

roving kind'

B 10054 Mar 51 'So long / The chicken song'

B 10130 Sep 51 'White wedding / The Dublin jig'

PHILIPS (*Sam Browne Singers*)

PB 112 Mar 53 'Broken wings / We'll always be together'

ORIOLE

CB 1293 Jly 54 'Hopalong Cassidy / Laugh, laugh, laugh'

EMBASSY

WB 103 Nov 54 'Chapel in the moonlight / It's time that we all

went home'

WB 177 Mar 56 'The great pretender / Dungaree doll'

Tommy BRUCE

An ex-Covent Garden drivers mate with rusty

tonsils, who's recording of the oldie 'Ain't misbehavin'' leapt into the hit parade. Thomas Charles Bruce a six footer from Stepney east London was born on 16th July 1937 and brought up in an orphanage. Persuaded by some mates to take a recording test, "because he looked like a pop star even if he didn't sound like one", he never managed to repeat the success of his debut disc. But at least it opened up a career that kept him comfortable for most of his life. Jack Good put him on television in 'Wham' and Larry Parnes signed him up for his 1960 summer rock & roll show at Blackpool Palace theatre, helping to fill the gap left when Gene Vincent returned unexpectedly to the States.

Tommy's gravel path voice was used to effect on the old Fats Waller song, propelling his first disc to No.3 on the chart. His second 'Broken doll' was another minor hit, making the top forty. A regular on I.T.V's early sixties series 'Stars and Garters', its 'make believe' pub setting suited his style totally and gave him the opportunity to perfect a song and comedy act that was to bring him theatre and cabaret bookings over the next forty years. Tommy was still working up until 2002, much of it for ex-pats and holidaymakers at Spanish night clubs

Twice married, with a son and daughter from the first, Tommy died of prostrate cancer on 10th July 2006, a week before his 69th birthday. Just before his death his biography 'Have Gravel Will Travel', written by friend and manager Dave Lodge, was published.

The Bruisers, Tommy's backing group on early recordings, were Peter Green (aka Lee Stirling), Bobby Coral, Peter McGinty and Don McGinty. After their spell with him they continued to perform as Lee Stirling and the Bruisers and made several recordings on the Parlophone label.

Tommy Bruce Recordings COLUMBIA

DB 4453	60	(with the Bruisers)	'Ain't misbehavin' /
			Got the
			water boiling'
DB 4498	60	" "	'Broken doll / I'm on
			fire'
DB 4532	60	" "	'On the sunny side of
			the
			street /
			My little girl'
DB 4581	61	" "	'I'm crazy 'bout my
			baby /
			You make
			love so well'
DB 4682	61	'I'm gonna sit right down and write	
		myself	
			a letter / Love, honour
			and oh baby'
DB 4776	62	'Babette / Honey girl, you're lonely'	
DB 4850	62	'It's you / Horror movies'	
DB 4927	62	'Buttons and bows / The London boys'	
DB 7025	63	'Let's do it, let's fall in love / Two	
		left feet'	
DB 7132	63	'Lavender blue / Sixteen years ago	
		tonight'	
DB 7241	64	'No more / Let it be me'	
DB 7387	64	'Over Suzanne / It's drivin' me wild'	

POLYDOR

BM 56006	65	'Boom boom / Can your monkey
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do the dog'

R.C.A.

1535	66	'I hate getting up in the morning /
		Monster Gonzales'

C.B.S.

3405	68	'I've been around too long / The
		colour of the soil'
3937	69	'Heartbreak melody / Reason why'

Marie BRYANT

Seeming to specialize in risque lyric calypsos and blues songs, Marie made several records during the 1950s. An American from New Orleans, she began her professional career in 1939 as a dancer. As such she toured in a Duke Ellington Band Show and in 1942 became a star of his 'Jump for Joy' Hollywood revue. Settling in the film capital she became an assistant movie dance sequence director, working with top names like Vera-Ellen, Ava Gardner, Betty Grable and Paulette Goddard.

Moving in front of the camera Marie made her film debut as a singer in the jazz based 'Jammin' the Blues', following up with the melodrama 'They Live by Night'.

In 1951 she toured the States in a Duke Ellington - Nat King Cole - Sarah Vaughan package show. Next she did a tour of India and Ceylon in 'Harlem Blackbirds' and when it ended instead of returning to America, she came to England.

Becoming established here she recorded for Parlophone, on her own and with The Mike McKenzie Quartet (Mike on piano leading Humphrey Lyttleton trumpet, Jack Fallon bass and Denny Wright guitar). Marie had a relaxed husky voice with a real feeling for jazz. During 1953 she was one of the stars of a radio series called 'Club Ebony' that also featured Mike McKenzie and Carl Barriteau, with musical accompaniment directed by Fela Sowande.

Marie Bryant Recordings PARLOPHONE

R 3592	Nov 52	(with Mike McKenzie Quartet)	'Ain't
			misbehavin' /
			Beale street blues'
R 3635	Feb 53	'Wrap your troubles in dreams /	
		Georgia'	

LYRAGON

J 701	Nov 52	'Tomato / Rhumboogie Anna'	
J 709	Apl 53	'Little boy' (other artist on	
		reverse)	
J 724	Jan 54	'The lost watch'	"
"			
J 725	Apl 54	'My handy man'	"
"			
J 726	May 54	'Banana woman'	
"			
J 727	Jun 54	'Gumbo lay lay'	"
"			

LONDON CALYPSO

CAY 105	Mar 54	'Water melon / Don't touch me nylon'
CAY 106	Mar 54	'Sixty minute man / Suede shoes'
		(both above with Jackie Brown)

Beryl BRYDEN

One of the fifties' most popular blues singers, Beryl developed an interest in jazz from a young age. A well built jolly lass, it was during the war years in her home town of Norwich that she first heard Nat Gonella and was hooked.

Born on 11th May 1920, office work took her to Cambridge in 1942, where she became secretary of the local jazz club. A regular performer on stage vocalising and strumming her washboard she decided there were more clubs in London and so moved there, working for musical instrument dealer L. W. Hunt & Co. Her warm friendly personality made her welcome around the Capital's jazz bands and it wasn't long before singing became almost a full time occupation. She guested with George Webb's Dixielanders and the Freddy Randall band. Beryl's own Back Room Boys jazz quintet made its debut at Cooks Ferry Inn, Edmonton on Sunday 13th March 1949. Personnel were Alan Wickham trumpet, Owen Maddock tuba & trombone, Diggie Wood soprano sax, John Lavender banjo, Dave Stevens piano with Beryl on vocals and washboard. The group was on radio's 'Jazz Club' on 4th June.

In 1950 she turned work into a pleasure becoming Freddy Randall's secretary and office Girl Friday. Over the decade she sang with many of this countries 'name' jazz bands, but it was over on the other side of the channel that she seems to have been appreciated most of all, making frequent long visits to clubs in France, Germany, Holland, Sweden and Denmark.

When skiffle became something of a craze in the mid-fifties, her Back Room Boys became a skiffle outfit recording on the Decca label. It was Beryl who played washboard on the legendary 'Rock Island Line' recording that made a star of Lonnie Donegan. About the same time she made an E.P. for Melodisc backed by Viennese clarinettist Fatty George's band, with whom she had done several Continental tours.

During the early sixties Beryl toured and performed regularly with the Monty Sunshine jazz band and also recorded a few sides for Columbia. An ample lady, in 1961 she appeared in a slimming promotional film 'Battle of the Bulge', during the making of which she slimmed down from a 51-47-52 inch figure to a 45-35-45, no mean task.

On radio Beryl did several 'Saturday Skiffle Club' and 'Jazz Club' broadcasts. With the Alex Welsh band she appeared on television's 'Six Five Special'. She also did quite a lot of radio and TV work during her tours abroad and recorded sides for RCA in Italy and in Czechoslovakia with the Prague Dixielanders

Still singing into the nineties, Beryl paid a vocal tribute to the memorial service for fellow jazz singer Adelaide Hall, held in St. Paul's Church, Covent Garden on 22nd April 1994 and she appeared at the 50th Australia Jazz Convention in 1995. Beryl died on 14th July 1998 aged 78, only a month after playing her last concert date, in Holland.

Beryl Bryden Recordings
ESQUIRE

10-196 Jan 52 (with Cy Laurie Four) 'Baby doll'
(reverse)

instrumental only)
COLUMBIA

DC 711 Jly 56 (with Down Town Jazz Band)
'Mama don't allow / I've got

what it takes'
DECCA

FJ 10823 Dec 56 (Beryl Bryden's Back Room
Skiffle Group)

'Casey Jones / Kansas

City blues'
COLUMBIA

DB 4744 Dec 61 (with Monty Sunshine Band) 'Sobbin'
and

cryin' / Gimme a pigfoot and a

bottle of beer'

DB 4860 Aug 62 'Moanin' / I'm moving on'

DB 7010 May 63 'Big daddy / I've been living with the
blues'

Ray BURNS

Ray was born in Stepney, East London during the early twenties. His interest in the profession came at a later age than many singers. He had worked in the millinery trade for several years before enlisting for wartime service with the R.A.F. It was during these years that participation in camp concerts gave him a taste for show business and on demob he actively sought employment in that direction.

This he found as dresser to comedian - singer Issy Bonn, a job that gave him two years of valuable experience and enough confidence to go solo on the boards himself.

After a spell of club work Ray, by 1947, was broadcasting with the Ambrose Orchestra (currently resident at Ciro's Club) alongside Anne Shelton. In December 1948 he was still with Ambrose when they took up residency at The Nightingale Club, and the following March Laurie Henshaw in a Melody Maker review named him "one of the best - if not the best - dance-band vocalist in Britain today".

In November 1949 Ray teamed up with another of Ambrose singers, Nadia Dore, as a duo touring in variety, but this only lasted a few months before they both opted back to band work. Over the next year or two Ray broadcast regularly with both Ambrose and Jack Nathan's band. Another spell in variety, plus touring with Paul Carpenter and an Ambrose Octet, was followed in November 1952 by a season with the Harry Hayes Five at the new Regency Room Restaurant in Wardour Street.

A trial for Columbia Records came up trumps and in June 1953 they issued Ray's vocal version of 'Eternally', the theme from Charlie Chaplin's film 'Limelight'. Several further record releases during 1953-54, plus radio work, ensured his popularity was rising and, following the release of 'Mobile' in January 1955, to satisfy public demand Ray went back on the road spending most of that year touring in variety.

'Mobile' proved to be the high point of Ray's recording career, entering the 'New Musical

Express' sales chart mid-February in five weeks it reached it's high spot at No.4 and remained on the chart three months. Although an American tune by Bob Wells, the writer of 'From here to Eternity' and 'The Christmas song' (Chestnuts roasting on an open fire), 'Mobile' was not a big hit in the States.

Ray's only other hit parade entry, 'That's how a love song was born', also came in 1955. A British song from the pens of composer arranger Phil Green and Philips recording manager Norman Newell, it reached No.14 in September, while Frankie Vaughan's Philips version issued May 1955 came nowhere chartwise.

During 1956-57 more radio and variety work and in May 1957 Ray became resident vocalist at a new Blackpool Club, the Pink Elephant. The closing years of the fifties found Ray on the move again, doing mostly club and cabaret work at home and abroad, including regular appearances at Las Vegas. He also had a series on Radio Luxembourg.

Ray died on 9th December 2000 aged 77.

Ray Burns Recordings			
DECCA		<i>(with Ambrose orchestra)</i>	
F 9110	Mar	49	'Almost like being in love / The heather on the hill'
F 9112	Mar	49	'It's magic <i>(with Nadia Dore)</i> / Until'
F 9116	Apl	49	'Clopin clopant <i>(with Nadia Dore)</i> / It happened in Adano'
F 9251	Oct	49	'Someday my heart will awake / Fly home little heart'
COLUMBIA			
DB 3306	Jun	53	'Eternally / Mother nature and father time'
DB 3344	Sep	53	<i>(with Diana Decker)</i> 'My old jalopy / Fripperies and frills'
DB 3352	Oct	53	'Hush-a-bye / If you love me'
DB 3393	Dec	53	'Rags to riches / Begorrah' <i>(acc by Norrie)</i>
<i>Paramor orch)</i>			
DB 3427	Feb	54	'Changing partners / Let's stay young together'
DB 3473	May	54	'Helpless / The homecoming waltz'
DB 3506	Jly	54	'Smile / When you spread a little happiness' <i>(acc by Norrie)</i>
<i>Paramor orch)</i>			
DB 3527	Oct	54	<i>(with Marjorie Daw)</i> 'Mr. and Mrs. / Eins zwei drei'
DB 3545	Nov	54	'I can't tell a waltz from a tango / Lonely nightingale'
DB 3563	Jan	55	'Mobile / These are the things we'll share' <i>(acc by Eric)</i>
<i>Jupp orch)</i>			
DB 3567	Jan	55	<i>(with Ruby Murray, Diana Decker and Ronnie Harris)</i> 'Goin' co'tin / Spring spring spring'
DB 3590	Feb	55	'Wonderful lips / No man is an island'
DB 3608	May	55	'A smile is worth a million tears / Why'
DB 3640	Jly	55	'That's how a love song was born' /

The voice'

(with The Coronets acc by Eric)

Jupp orch)

DB 3670 Sep 55 'Blue star / Memory'
DB 3717 Jan 56 'Stealin' / Cause I'm sorry' *(acc by Norrie)*

Paramor orch)

DB 3769 May 56 'Wild cherry / Give me another chance'
DB 3811 Sep 56 'Condemned for life / The mare piccola' *(acc by Eric)*

Jupp orch)

DB 3886 Feb 57 'Nashville / Whispering heart' *(acc E.J.orch)*
DB 3966 Jun 57 'Wonderful wonderful / Bernadine'
DB 3998 Sep 57 'Dapper Dan / The little hut'
DB 4107 Apl 58 'Are you sincere / The best dream of all' *(acc by Eric)*

Jupp orch)

DB 4157 Jun 58 'The better to love you / Meanwhile back in

my arms'

Tito BURNS

Norman 'Tito' Burns was a tall heavily built man with a bubbling personality and his sense of fun was such he could probably have made it as a full time comedian had he wanted. An accordionist of outstanding merit, he began his professional days during the thirties with Don Marino Barreto's band at the Embassy Club. Tito followed this with time spent in the bands of Ambrose and Lou Preager.

During the war he applied to join the RAF and ended up at South East Asia Command's Radio SEAC in Ceylon working on shows alongside Charles Chilton. After wartime service he was invited by the BBC in December 1946 to form a small group for a new Saturday evening radio series, 'Accordion Club'. This also featured Jimmy Edwards as the regular comic. For several years this was a minor institution to lovers of swing music and, introduced by Roy Plomley, it also featured Irene King on vocals.

So popular was the show with listeners that a second series quickly followed in April 1947 and the programme continued until 1949. Musical personnel in the early 1947 series group, known as The Accordion Club Sextet, were Tito's accordion leading Pete Chilver electric guitar, Jack Fallon bass, Tommy Pollard vibroharp, Norman Burns drums, Bernie Fenton pianist-arranger and Ray Ellington as vocalist.

In August 1947 Tito took an augmented Sextet, including Bernie Fenton and Ray Ellington with singer Terry Ann Foster, into the newly opened Savoy Restaurant and Ballroom at Southsea, a venue he returned to on several occasions.

Following its popularity on radio the group was in big demand for club work and, as Tito Burns and his Sextet, did many such engagements, plus a number of weeks in variety including London shows during February 1948 at Shepherds Bush and Hackney Empires.

Changes in personnel often took place and about this time new faces included Tony Crombie on drums, Joe Muddle bass, Dennis Rose trumpet and Ronnie Scott tenor saxophone. Cab Kaye

also replaced Ray Ellington on vocals. Tito was voted top British jazz accordionist, a position he held throughout the fifties

Always a shrewd business man, he opened his own Tito Burns Club in early 1948 on premises at Whitcombe Street in West London. This eye for business also motivated his expansion into a band booking agency.

In June 1948 Tito announced his engagement to singer Terry Devon who at the time was a member of the newly formed Keynotes vocal group. They married on the following 6th November at the Grosvenor Rooms Willesden amid a huge gathering of stars.

During the summer of 1948 the Sextet did a five week season at the Grand Hotel, Cliftonville. On radio, as Tito Burns and his Music, he was appearing on several series like 'Let`s Make Music' alongside Cyril Stapleton`s Orchestra and 'Accordion Interlude' playing in a more gentle manner than the Sextet, who by 1949 were available on Decca records featuring the be-bop sound imported from the States.

Terry left the Keynotes becoming full time vocalist with the Sextet and together they played a 20 week summer season in 1949 at the Winter Gardens Ballroom, Ventnor, Isle of Wight, followed by a month at Wimbledon Palais doubling with Vic Lewis and his Orchestra. The husband and wife team of Tito and Terry were billed as "Mr. & Mrs. Bop".

Throughout the early fifties Tito kept busy on mainly one night stands, including ten days in Holland during March 1950 that led to a further two months booking there during July and August at the Casino in the coastal resort Scheveningen.

In 1951 a one off appearance on a Frankie Howerd variety bill so impressed Frankie he booked them for the whole tour, their first variety since 1948. November and December was spent touring service camps in Gibraltar and the Middle East.

During 1951 the Sextet did several recording sessions for the Esquire label. At this time the line up was Tito leading, either Leon Calvert or Albert Hall on trumpet, Jimmy Chester alto sax, Rex Morris tenor sax, Ronnie Price piano, Derek Price drums and either Johnny Hawksworth or Coleridge Goode bass with Terry Devon on vocals. (The constant personnel changes were due mainly to Tito`s use of only top musicians, often going off to do their own thing'.) Although only a small outfit they managed to achieve some very `big band` sounds. During 1952 the Sextet continued to play mainly dance halls, ending the year with an eight week tour of Europe and North Africa with comedian Bruce Forsyth.

By the mid-fifties Tito`s agency business (an occupation his cheery personality was ideally suited to) was taking more and more of his time, and finally it became necessary to give up the Sextet and touring. His wife Terry had stopped touring after the birth of a baby in early 1953, her place being taken by 20 year old Barbara Jay. Other vocalists associated with the band included Irene Miller, Clyde Ray, Ronnie Harris and Hazel Connors.

During 1955 Tito made a one off recording for Philips in Holland, duetting with top Continental accordion player Johnny Meyer.

Although he continued to broadcast and make the odd accordion solo appearance, he never returned to touring with a full time jazz group. However, in October 1958 he was brought in by producer Russell Turner, (given the task of revitalising BBC TV`s 'Six-Five Special') to front one of the new resident bands. During December he also led a beat group on a short lived ITV series 'On The Air' described as "a crazy show" with comedian Graham Stark and guests, but Tito left before the end of the series (perhaps it turned out to be too crazy?).

Over the years he concentrated less on band booking, giving his attention to personal management of solo artists and for a time managed Cliff Richard and Billy Fury. During the early sixties Tito promoted a disc club, Honey Hit Records, where members received six singles a month plus specially recorded bonus discs. Later in that decade he joined the London Weekend Television company as head of variety entertainment. Tito was still active and busy in the late 1980`s.

Tito Burns and his Sextet Recordings

DECCA

F 9193 Aug 49 'Be-bop spoken here (v. Terry Devon & T Burns) / The huckle buck (v.

Albert Hall)

F 9228 Sep 49 'I`m forever blowing bubbles (v. TD & TB) / (TB Quartet) September in

the rain'

F 9409 May 50 'I don`t care if the sun don`t shine (v. TD) /

Chug-a-lug (v. Ronnie

Price)

F 9578 Dec 50 (with The Stargazers) Red silken stockings /

Oh

babe'

F 9630 Mar 51 'Sloppy Joe / Lullaby in rhythm (v. T D)

ESQUIRE

10-126 Apl 51 (with Terry Devon adding an instrumental

vocal) 'Johnny come lately / East

of Suez'

10-133 May 51 'Somebody loves me / Everloving blues'

(both v.

Terry Devon)

10-162 Oct 51 'The old music master (v. TD) /

Festival Hall'

10-183 Dec 51 'A lesson in bop (v. TD) / Breaking point'

MELODISC

1179 Oct 51 'I can`t get started / Euphoria'

1195 Nov 51 'Pina colada / Elura'

P206 Feb 52 'Undecided / Over a bottle of wine'

(both v. Terry

Devon)

PHILIPS

PB 459 Jun 55 (Tito Burns & Johnny Meyer) 'Crazy rhythm /

Yearning'

Terry BURTON

Terry came from a family where music was very important - it paid the rent!. Her father Bill Burton was a professional trumpet player, spending many years with the Joe Loss band. A school friend of Terry's was another vocalist in the making, Sheila Buxton.

Always determined to become a singer, Terry auditioned for Joe Loss when only 14 but he considered her too inexperienced at that time. When she was 15 she got a job with the Percy Pease Orchestra at Stratford Public Hall and later went on to sing with Phil Moss at Manchester Ritz Ballroom. During the mid 1950's Terry sang for about a year with the short lived Malcolm Mitchell Orchestra.

In 1956 Terry, now 22, made a private recording of 'Autumn leaves' and with the help of family friend, pianist Bill McGuffie, it was heard by Philips recording boss Johnny Franz. He liked it and invited Terry to come and take a test. The result was the December issue of 'A letter to a soldier' backed with 'Friendly persuasion'. The former became a minor hit for Barbara Lyon and the latter a runaway success for American Pat Boone.

In November 1956, again on Bill McGuffie's recommendation, Terry got one of radio's top singing jobs with the BBC Show Band on their Saturday evening broadcasts. On 10th December she was plugging her disc on Jack Payne's television show 'Off the Record'.

During early 1957 she embarked on her first variety tour, a bill that included Lee Lawrence and Bill McGuffie. In April she appeared on ITV's midday 'Lunch Box' show every day for a week, something she repeated numerous times over the next few years. Towards the end of 1957, while touring army camps, she was lucky to escape injury when a coach bringing them back from Hull crashed and overturned. Appearances on 'Lunch Box' during December were duets with old school chum Sheila Buxton.

Highlights of 1958 included appearances on BBC TV's 'Six Five Special', a months tour of Cyprus in April and a summer season singing with Geraldo and his Orchestra at Blackpool's Winter Gardens Empress Ballroom. The down side was that her third single from Philips, released in January, was apparently her last. One side of that disc 'That's the way it goes' appears to have been somewhat prophetic.

1959 found her playing cabaret, plus numerous television appearances including several more weeks on 'Lunch Box'. Terry was one of the delights in ATV's 'Christmas Stocking' on Christmas Day that year. In January 1961 she joined Johnny Gray and his Band for a very successful three month tour of America and was heard on the soundtrack of the early sixties film 'Skiers of Norway' along with Matt Monro and The Melachrino Orchestra.

Terry Burton Recordings
PHILIPS

PB 653 Dec 56 'A letter to a soldier / Friendly persuasion'

(acc by Wally
Stott orch)

PB 687 May 57 'Boy on a dolphin / Five oranges four apples'

PB 784 Jan 58 'Salty salty is the sea / That's the way it goes'

Bob BUSBY

An all round musician, accomplished on trumpet, trombone, clarinet, cello, piano and organ, Bob studied his craft at Trinity College of Music. For many years during the late twenties and early thirties he was pianist arranger with Jack Payne's Band. He then became right hand man to bandleader Teddy Joyce until the latter's untimely death at only 34 in 1941. Thereafter becoming pianist-arranger with several top band, he also worked with Louis Levy on film music including the score for 'I'll Be Your Sweetheart', 'Waterloo Road' and 'Holiday Camp'. He was M.D for several West End shows. During the later forties Bob was pianist-arranger with the BBC Revue Orchestra, replacing Frank Cantell as its conductor in November 1950. Unfortunately, illness forced him to give up that baton by July 1952 and he died aged only 51 on 1st November that year. His son Lad Busby, who began his musical career in a Teddy Joyce juvenile band, became a noted trombonist.

Sheila BUXTON

Sheila, a Lancashire lass born the early thirties and daughter of concert singer William Buxton, started her working life in a leather handbag factory, while singing evenings with the semi-pro. Phil Phillips Band at the Plaza Ballroom Swinton, Manchester and the Lido in nearby Sale.

It was Phil who encouraged her to seek an audition with the BBC in Manchester and accompanied her on it. As a result she was awarded a spot on the Northern Region series 'Two's Company' with popular North country comedian Dave Morris.

Then it was just a short step to becoming resident vocalist with the BBC Northern Variety Orchestra, soon to become the Northern Dance Orchestra under the direction of Alyn Ainsworth. In May 1955 her first record 'I gotta go get my baby', a minor hit for Teresa Brewer, was issued on Columbia. One review described her as having "excellent diction and a bouncy approach". Her second disc a month later was a duet with Ronnie Harris.

An appearance on 'Workers Playtime' with Dennis Goodwin led to a spot on 'Starstruck' a radio series hosted by Dennis with his partner Bob Monkhouse. Sheila made her commercial television debut on Wednesday 9th May 1956 the week the new Granada studios began transmitting from Manchester. Also in May she became a regular on the Max Bygraves Radio Luxembourg series 'Meet me on the Corner' and BBC radio's 'Nightcap' programme.

For three weeks during August 1956 Sheila hosted ITV's 'Spot the Tune' while Marion Ryan was on holiday. She had a first class memory for songs and once did a phone-in request show but nobody caught her out.

Her commitment on radio and T.V. was steadily increasing. During 1957 she was a

regular favourite on the radio series 'Call Boy' with Jimmy Clitheroe plus 'Your Saturday Dance Date' and Sunday's 'Melody Matinee', both with the Northern Dance Orchestra. Her BBC TV debut came in April 1957 on 'The Whispering Pianist' and other television included several sessions on the daily lunchtime show 'Lunch Box' where a singer did a whole week at a time, plus many return visits to the BBC's 'Hits and Misses' and Jack Jackson's T.V. Show, where in May she announced to viewers her engagement to engineer Fred Bennett.

Some indication of the demand for her services, obviously reflecting her popularity with the public, is that during Christmas Day and Boxing Day 1957 she was on nine different TV shows, plus radio.

Sheila made a cameo appearance in the Terry Dene film 'The Golden Disc' where she is seen making a record of the song 'Charm', one of her Columbia offerings. Although in great demand on radio and T.V. her recordings were not big sellers. Perhaps she was never given the 'right' song, or was she just too late with rock and roll beginning to have a lot of influence on the record buyer. Sheila was not a rocker.

Because of her other commitments she did little variety work, but during March 1958 did manage some weeks on a bill topped by Malcolm Vaughan and his partner Kenneth Earle, plus a summer season at Blackpool's South Pier Pavilion with gipsy singer Danny Purches, The Four Jones Boys and Morton Fraser's Harmonica Gang.

For much of 1958 Sheila was to be heard on either radio or T.V. almost daily. Midday on Mondays it was 'Make way for Music', Tuesday afternoons 'Melody on the Line', 'On Tour' on Thursdays and 'Saturday Night on the Light', all with Alyn Ainsworth and the BBC Northern Dance Orchestra. Later Saturday evenings it was over to ITV's 'Late Night Show'. She was also resident vocalist on ITV's 'Rainbow Room' with the Jerry Allen Trio and radio's 'Laughter Incorporated' on which she joined funsters Morecambe & Wise. Sheila later had her own TV series 'Little Miss Music'. With her shows originating from both Manchester and London, Sheila was no stranger on the overnight train between these two cities.

In early 1959 Sheila changed her recording company to the new Top Rank label, where she continued to produce some pleasant but quickly forgotten discs. The year brought another film appearance, playing a night club scene in 'The Shakedown', recording the title song. Four 'Sheila Buxton Shows' were broadcast by Children's Hour during October 1959, on which she sang and talked with presenter Judith Chalmers and 'Make Way For Music' returned for a 21 week series that ended on Christmas Day. During the year Sheila played several weeks in variety, closing the decade playing lead role in 'Cinderella' at Blackpool Winter Gardens with The Dallas Boys and Jack Storey.

Still as popular as ever despite her having no record hits, the 'Sheila Buxton Show' returned to radio with a new series from Saturday 2nd January 1960 and her TV series 'Little Miss Music' began the following Thursday. On both she was once again ably supported by Alyn

Ainsworth and the NDO. For the summer season she joined fellow singer Robert Earl at the Alhambra, Morecambe. Further variety included the Christmas season at Liverpool's Royal Court Theatre in 'You'll Be Lucky' with Al Read.

During April 1961 Sheila began a new ABC-TV Saturday evening series with a western theme, 'Buckaroo', on which she shared the vocals with Michael Holliday, backed by the Tony Osborne Orchestra. In July another TV series, 'Show Date', ran for 13 weeks on Anglia. For the summer season 1962 she was back in Blackpool, appearing in 'Show Time' at the North Pier with Edmund Hockridge, Bert Weedon, Billy Dainty and Harry Worth and further summer seasons and pantomime kept her busy through to the seventies.

Sheila later went to live on Malta, where she died on Saturday 19th March 1994, aged 62.

Sheila Buxton Recordings COLUMBIA

DB 3603 May 55	'I gotta go get my baby / Everlovin'
DB 3628 Jun 55	(with Ronnie Harris) 'Long long ago / Keep me in mind'
DB 3651 Oct 55	'Just between friends / Thank you for the waltz'
DB 3887 Jan 57	'A perfect love / I love my baby' (acc by Bill Shepherd orch)
DB 4051 Dec 57	'Charm / The in-between age' (acc by Philip Green orch)

TOP RANK

JAR 113 Apl 59	'Soldier won't you marry me / Li per li'
JAR 144 Jly 59	'The wonder of you / The valley of love'
JAR 240 Nov 59	'All I do is dream of you / Shakedown'
JAR 356 Apl 60	'Sixteen reasons / Goodnight God love you'

TOP RANK ('King Size' series classed as a 45rpm single but with playing time of an E.P.)

TR 5004 Jly 59	'Where were you on our wedding day / Personality' (Craig Douglas and Bert Weedon also have two tracks each on this disc)
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Max BYGRAVES

Although his sing-a-long style of later years may jar the ears of many, there's no doubting Max's popularity during the 1950's when over a dozen of his recordings became chart hits. Born Walter William Bygraves on 16th October 1922 at Rotherhithe in London's dockland, he was one of six children of a working class family, none of whom had any leanings towards show-business. His father Harry, something of a boxer, worked in the docks

As a lad Max was in the local church choir and once sang in Westminster Abbey. Leaving school at 14 he began work as a messenger boy and also worked in the building trade. Even then he had a jovial nature and was able to make comedy out of most situations and this ability made him a

natural for the numerous camp concerts during his wartime service with the R.A.F. It was during these years that he inherited the name Max from his frequent impersonations of that other cheeky chappie, Max Miller.

Playing in such shows as the 'Erkadians' at R.A.F. Lympne he came into contact with fellow entertainers Frankie Howerd and Eric Sykes. At one time his C.O. was Rex Harrison and his sergeant Max Wall. Someone else he met during service days was his wife to be Gladys Douglas, an attractive red headed W.R.A.F., who he nicknamed "Blossom". They were both 19 when they wed in September 1942. Their honeymoon was a night out in Weston-Super-Mare.

Ken Rowlands, at the time manager of the Odeon cinema at Weston, recalled later his Friday night talent contests and of one Friday when a young L.A.C. stationed locally, entered and was such a hit that he was invited back for the following two Fridays. Ken suggested that this was possibly Max Bygraves' first public appearance off camp. His first broadcast seems to have been on 'A.C. Smith Entertains' in 1943.

On demob, at first he returned to his former job as a carpenter, but soon, using connections made in the R.A.F., auditioned for the BBC, appearing on 2nd July 1946 on the last edition of a radio series, 'They're Out', that each week since February had featured artists who had made their name in the Forces. He went on tour in a stage version of the show with fellow hopeful Frankie Howerd. At that time Max was presenting himself as just a comedian, with vocals restricted to his 'take off' of other singers. His first big-break came when he was engaged to replace Ted Ray for one night at the famous London Palladium (Ted was committed to a charity function in Manchester) earning rapturous applause from the audience and an excellent write up the next day.

In December 1948 his first pantomime role was playing the dame in 'Aladdin' at Clacton's Century Theatre. The following year, as an indication of his steady climb up the ladder, came a leading role in the minor film 'Skinny in the Navy', a comedy about the search for buried treasure on a Mediterranean island. Max also appeared in the 1950 film 'Tom Brown's Schooldays'.

1950 proved to be the major turning point in Max's career. Touring in variety and still with the emphasis on comedy he was chosen by the BBC for its new radio comedy series 'Educating Archie' (it seems amazing that a radio show based on a ventriloquist act should ever be considered, let alone become a big success - but it was and it did). Peter Brough's dummy Archie was being educated in this first series by Robert Moreton with Hatie Jacques as Agatha the housekeeper. Max played a cheeky cockney lad who was always involved in Archie's mischief making. The show, written by Eric Sykes and Sid Colin, added several new sayings to the radio listener's vocabulary, like "Good idea, son" and "I've arrived and to prove it I'm here", catchphrases that have followed Max throughout his career. He also turned up on other radio shows like 'Variety Bandbox' and 'Music Hall'.

In July Max was booked for his top variety appearance so far, a week at the Palladium on a

bill supporting Dorothy Lamour. Reports say "this new young comedian stole the show" and being so popular he was retained for a further three weeks, appearing in turn with American funsters Abbott and Costello, our own Donald Peers and American organist Ethel Smith.

The third highlight for Max during 1950 was an appearance at November's Royal Variety Performance, a show crammed with comedy talent including two of his namesakes, Miller and Wall. The year ended with him playing in 'Jack and the Beanstalk' at Manchester's Palace Theatre with Nat Mills & Bobbie.

1950 was also the year Max first appeared on disc, when Columbia, no doubt inspired by his mimicry, used him on a double-sided tribute to Al Jolson. BBC producer Michael Balfour heard the record, and as a direct result, invited Max to take part in a radio tribute 'Jolson Sings On', broadcast on the Home Service on Friday 16th March 1951. Later Decca released two 78's that reflected his comedy appeal. But it was to be a further eighteen months before Max arrived on the H.M.V. label, where he hit the target with his very first disc, 'Cowpuncher's cantata', a parody of current Western hit songs. On sale from early summer 1952, its success went unrecorded publicly until the U.K.'s first record sales chart arrived in November and there it was, joint No.11 with Mario Lanza's 'Because you're mine'. The next week it was gone, to re-appear in early January at No.8 tying with 'Takes two to tango' by Louis Armstrong (Max certainly kept good company). Once again it was a one week wonder, gone again the following week. In fact 'Cowpuncher's cantata' re-entered the Top Twenty again not once but twice. In January it made its best ever position at No.6 and in March came in again at No.10. (four separate chart entries with one record must be something of a record itself!)

1951 was almost as good to Max as the previous year, another series of 'Educating Archie' and his popularity on this show ensured that he was given his own series 'Sunny Side Up' beginning in July 1951, supported by Norman Wisdom and the Stanley Black Orchestra. Variety tours included a summer season at Great Yarmouth's Britannia Pier Pavilion with Ronnie Ronalde, plus further weeks at the London Palladium. Pantomime that year found him playing Buttons in 'Cinderella' at Newcastle Empire with Virginia Vernon and George Bolton. This was a production they did all over again a year later at Birmingham's Theatre Royal.

On one of his Palladium appearances the top of the bill star was Judy Garland who was so impressed with his act that she invited him to appear with her at New York's Palace Theatre. Booked for three weeks, Max went over so well with the American audience that he stayed over four months.

Becoming something of a regular at the Palladium, he was back there again from 21st October 1952, this time for an eight week season in the show 'Wonderful Time' that also starred Australian singer-comedienne Joy Nichols and the Billy Cotton Band. During the shows run he made another Royal Variety appearance in a 'Songs that Made the Halls' feature.

Another visit to the States was followed in

May 1953 by a Radio Luxembourg series, sponsored by Timex Watches, on which he reminisced about his trip and played recordings of artists he had met over there. From 27th June Max joined "Queen of the Keyboard" Winifred Atwell and comedienne Hylda Baker in the revue 'Latin Quarter', Blackpool Hippodrome's summer show. Come November and now becoming a habit, he was again on the Royal Variety Show. Reports named him, "one of our most outstanding rising stars". Not surprising then that he was chosen for the Palladium's celebrated 1953 pantomime 'Cinderella' alongside Julie Andrews, Richard Hearne, Adele Dixon and Jon Pertwee.

Many families who had purchased their first television set ready to watch Queen Elizabeth's Coronation in June 1953, had an early bonus when the BBC transmitted the 'Max Bygraves Show' on Saturday 9th May. Also featured were The King Brothers vocal trio long before they made a name for themselves, with Dennis still just a 13 year old schoolboy. On radio Max had given up his 'Educating Archie' role to Ronald Shiner, but commenced in December another Radio Luxembourg series, this time advertising Primula Cheese. Aimed mainly at children and titled 'A Good Idea Son', it featured Max's comedy songs.

Many of these had already found their way on to disc, to be requested on 'Children's Choice' for decades to come. Love them or loath them, who can forget his rendering of 'You're a pink toothbrush' or 'Big head' etc. But it was a more conventional number, 'Heart of my heart' that put Max back into the charts. Released in February 1954, and despite several competitors, it was a one horse race up the hit parade making No.7 early in June.

Despite its rather Dutch sounding title 'Gilly Gilly Ossenfeffer Katzenellen Bogen by the Sea' came from totally the opposite direction, being a creation of the prolific pens of Americans Al Hoffman and Dick Manning. Together they also wrote 'Allegheny moon', 'Hot diggity', 'Papa loves mambo' and 'Takes two to tango', among others. This was another natural for Max and he had two stabs at the Top Twenty with it, first in September 1954 taking it to No.7 and again in November, just scraping in at No.20.

April 1954 introduced a new radio series, 'Paradise Street' which was scripted by Eric Sykes, with a weekly comedy situation set in London's East End starring Max, Spike Milligan and Hattie Jacques. It made good use of his catch-phrase, with Max telling the studio audience "It's a good idea" and they shouting back "Son". So popular had this phrase become it featured as the title of his starring ten week summer season at Brighton Hippodrome, where he was joined by Sid Millward and the Nitwits. The phrase also became the title of a Black & Decker sponsored Luxembourg series from November 1954. In the same month came the Royal Variety Show with Max now a permanent fixture (he did at least eighteen shows). He appeared with other disc stars in a Record Rendezvous feature. The year closed once again with panto at the Palladium. It was 'Mother Goose' with Peter Sellers (playing his first and, I believe, only panto) Shirley Eaton and Richard

Hearne.

The Pat Ballard song 'Mr.Sandman' turned up on two consecutive singles by Max, first in November 1954 when it was on the back of a seasonal Christmas offering 'Do you love old Santa Claus'. Because of Sandman's popularity it had to be re-released in January as the 'A' side with a new backing song. But, by then, Dickie Valentine and the American Chordettes group were already on the chart ladder with their versions and The Four Aces hopped on in the first week of the year. By the time Max caught up towards the end of the month, the places had already been decided with Dickie taking the lead at No.5 and Max bringing up the rear at 16.

'Meet me on the corner', his second chart entry of 1955, faced no competition in its bid for the top, almost making it by reaching No.2 in the first week of 1956. Only Bill Haley's 'Rock around the clock' kept it from being a number one, but it was the closest Max ever got. The song 'Meet me on the corner' came from his London Hippodrome show of the same name that opened on 4th November 1955 and running well into the following year. Besides variety at home, Max also visited the States during 1955 making two appearances on Ed Sullivan's TV show.

While playing in the London show Max was available to film 'Charley Moon', a particularly weak tale of show-biz folk, with one redeeming feature, its hit song 'Out of town' that was another chart hit. He also made several television spectaculars, both for the BBC and ITV, plus the odd flying visit to the States.

Although not chart hits, two of his 1956 recordings, 'Try another cherry tree' and 'That dear old gentleman', both featured on the sheet music Top Twenty sales list and were the only recordings of these songs. His last release of the year was a foretaste of the Max we were later to come to know, a 'Sing with Max' medley. Was it just a coincidence that this was his final H.M.V. disc before returning to Decca. Once back on that label Max lost no time in returning to the hit parade with his very first disc. 'Heart' from the show 'Damm Yankees' made it to No.14 in April, but the bad news was the fact that it was over a year and five singles later before he did it again. During the later months of 1956 and in early 1957 Max made an extensive countrywide variety tour, ably supported by The Kaye Sisters. It was that same delightful trio who joined him and fellow star Joan Regan on a new lavish London Palladium revue 'We're Having A Ball', that opened on Friday 21st June 1957. The title song and two duets with Joan turned up on releases from Decca.

Two interesting personal stories reported during the year were the wedding of his 21 year old sister Maureen during March, with the reception at his brother Harry's pub, The Breakesperian Arms in Brockley. The event is notable for the photos of Max with his brother, looking just like twins. Also, on 29th May, 'Blossom's' birthday, even though he was performing at Southsea Max arranged for a new Ford Zodiac to be delivered to her door. Registration letters were BB, his Bentley already having MB on its number plate. Yet again, with an excerpt from his current show, Max was one of the stars to appear before the Queen and Prince Philip at the annual Royal

Variety Performance in November 1957. Shortly afterwards, 'We're Having A Ball' moved out of the Palladium to make way for pantomime, opening again on Boxing Day for an eight week season at the Manchester Opera House with singer Yana replacing Joan Regan (she was expecting a baby - Max was Godfather at the Christening in May).

As well as his stage show Max had been no stranger on the 'box' making several television appearances. First one of 1958 was 'Sunday Night at the London Palladium' on 16th February with The Kaye Sisters. The previous day they had all played the last show of their Opera House season. Max then began filming 'A Cry from the Streets', a quite good tear-jerker involving Barbara Murray and a group of deprived children mixed up in a suicide. A happy ending is brought about by the efforts of Bill, a radio mechanic, played by Max who also wrote the song 'Gotta have rain' for the film. This became another of his Decca releases.

As previously mentioned, it wasn't until May 1958 that the double sided hit of 'You need hands' and 'Tulips from Amsterdam' put Max back on to the record Hit Parade. Together they became his second most successful disc, rising to No.3 early in July and remaining on the charts for a total of 25 weeks. Riding no doubt on the back of this success, his follow up disc 'Little train' / 'Gotta have rain' was another double sided hit with both numbers scoring a lowly No.28 for two weeks during August. His last release of 1958, 'My ukulele', another song with Max making the only recording, was his first success of 1959 reaching No.19 by the second week of January.

For the 1958 Royal Variety Show Max was elevated to the role of compere, one highspot being a song and dance routine with actor Kenneth More. Max's rendering of his hit record 'You need hands' (another song he had written himself) was later countered in the show by that mountain of a comedian Bernard Bresslaw with 'You need feet'. An all round performer, Max was voted by the Variety Club of Great Britain as Show Business Personality of 1958.

Further television during the year included another top of the bill spot on 'Sunday Night at the Palladium', an appearance on Billy Cotton's 'Wakey Wakey Tavern' and his own 'Max Bygraves Show' which was ITV's big Christmas Day variety offering. Early in March 1959 Max was in the States appearing on the Perry Como TV show, but when it was screened here by the BBC later in the month much of Max was cut out because he had been standing near a Kleenex advert.

A starring role in 20th Century Fox's 1959 musical 'Bobbikins' promised much, but delivered little. The ridiculous over sentimental comedy featured him with Shirley Jones (fresh from her successes with Gordon MacRae in 'Oklahoma' and 'Carousel') and a 14 month old baby, who could talk and pass on financial tips! Max penned two numbers for the film, 'Bobbikins lullaby' and 'The funny little clown'. Obviously becoming something of a songwriter, he had formed his own music publishing business, Lakeview Music. It was this company that

bought the rights to Lionel Bart's musical 'Oliver' for a few hundred pounds, later selling for a reported quarter of a million.

A short variety tour acted as a warm up before he returned to the Palladium Theatre with a new happy go lucky revue, 'Swinging down the Lane', that opened Friday 29th May 1959. With Max were vocalist Elizabeth Larner, comical duo Hope & Keen, Rob Murray and the heavyweight Peters Sisters trio.

'Jingle bell rock' had been a Stateside hit for Bobby Helms back in 1957, but a U.K. release the following year didn't make it. For the Christmas season 1959 Max offered his version and the public took it to No.7. A Decca L.P during the year had brought together Max and the Ted Heath Band on 'Hits from the Twenties' and an I.T.V Special during November featured them performing numbers from the recording.

Max's first record of 1960 was the title song from another Lionel Bart musical 'Fings ain't wot they used to be' and it put him back into the Top Ten at No.7. 'Consider yourself' from the aforementioned 'Oliver' was another of his 1960 releases to make it into the charts. Now concentrating more on albums, Max did have a further two chart hits during the sixties 'Bells of Avignon' and 'You're my everything'. His last chart single came in 1973 with a cover of the Wink Martindale fifties hit, 'Deck of cards'.

In February 1960 Max's show 'Meet Me On The Corner' went nationwide with two weeks at Glasgow Empire followed by a fortnight each at Liverpool, Manchester and Birmingham. Before leaving London he appeared on 7th February on ATV's 'Sunday Night at the London Palladium', recording the highest viewing figures for the show so far, in excess of two million. An early Royal Variety Show this year, at the Victoria Palace in May, and Max was there (of course!) with the Billy Cotton Band in a Wakey Wakey Tavern feature.

Diversifying, during the year Max formed his own film company, playing a schoolmaster in its first production 'Spare the Rod' and in 1961, in partnership with songwriter Leslie Bricusse, he opened a restaurant at Stanmore, Essex. Max had recently recorded the L.P. 'Nursery Rhymes for Grown Ups' that featured many familiar rhymes with updated words from Bricusse. Far from childhood innocence, several were banned by the BBC "because of their risqué lyrics and hint of homosexuality".

1961 found Max in a new musical play 'Do Re Mi', a story of juke-box racketeers, albeit with a comedy element, as one reviewer put it "Noddy in discland". With music by Jule Styne, Max got to sing 'What's new at the zoo' and 'The late late show', but the best song 'Make someone happy' went to co-star Steve Arlen. Also in the cast were Jan Walters, Maggie Fitzgibbon and Danny Green. After a warm up week at Manchester 'Do Re Mi' opened at London's Prince of Wales Theatre in October.

Amongst all the albums he has made, it's his Sing-along-with-Max style that has been the most popular with an ever increasing list of titles. The whole idea began, according to Max, during the seventies because his mother was complaining of all the "thump thump thump rubbish" on the radio. He decided to make a tape of easy

listening oldies she could hum along with. Cyril Stapleton, whose orchestra backed him on the songs, considered it a marketable sound and an LP was released on trial in Australia where Max has always been popular - he even has a home over there where he can escape the English winters. Needless to say the disc was a winner, as it later became in this country. The sing-a-long style album has now become Max's trade mark, with a regular output over two decades. Over the years Max has performed world wide, becoming one of Britain's most surviving International stars, and he has done so without losing any of his down to earth humour and good nature. Max was awarded the OBE in 1981. He has brought pleasure to many and obviously enjoyed life along the way, proof enough that fast approaching his eightieth birthday, he didn't look a day over 60. No doubt what appeared to have been a happy marriage, producing three children Christine, Anthony and Maxine and at least six grandchildren meant much to Max. Blossom Bygraves died in Australia in May 2011 and despite Max having allegedly sired two illegitimate children over the years, theirs had been a show-business marriage that survived. Max, now fast approaching his 90th birthday and himself battling with Alzheimer's was said to be devastated by his wife's death.

Max Bygraves Recordings
COLUMBIA

DB 2632 Jan 50 'Jolson Sings Again' (*double sided medley*)

DECCA

F 9532 Nov 50 'Mona Lisa / Lazy laundry boy blues'
F 9538 Nov 50 'When you're smiling / The brave slave
Turkey'

H.M.V.

B 10250 May 52 'Cowpuncher's cantata / True loves and false
lovers' (*acc by Frank*
Cordell orch)
B 10397 Jan 53 'Ten bottles of gin / (*with Blossom*)
The travelling
salesman'
B 10408 Jan 53 'Bygraves boogie / Little Sir Echo'
B 10444 Feb 53 'Dummy song / By the light of the
silvery
moon' (*both with Peter Brough & Archie*
Andrews)
B 10491 May 53 'Red robin cantata / (*with P.B & A.A*)
Lovely
dollar lolly'
B 10518 Jly 53 'The queen of ev'ryone's heart /
Time to dream (*with The Song*
Pedlars)'
B 10546 Aug 53 'Big ead (*with TSP*) /
Say Si, Si (*with*
P.B. & A.A.)'
B 10591 Nov 53 'You're a pink toothbrush /
I wish I could sing
like Jolson'
B 10643 Feb 54 'The Jones boy / She was a good girl'
B 10654 Feb 54 'Heart of my heart / Once she's got
you up
the aisle (*with The Tanner sisters*)'
(*acc by*

Frank

Cordell orch)
B 10703 Apl 54 'Chip chopper Charlie / Friends and
neighbours (*with The*
Tanner sisters)'
B 10734 Jly 54 'Gilly Gilly Ossenfeffer Katzenellen
Bogen by
the Sea (*with childrens chorus acc*
by Frank
Cordell orch) / Third little turning
(*acc by Ken*
Mackintosh orch)'
B 10744 Aug 54 'Bank of sunshine / Little Johnny
Rainbow'
B 10801 Nov 54 'Do you love old Santa Claus / Mr.
Sandman'
B 10821 Jan 55 'Mr. Sandman / He's a real tough
guy' (*acc by*
Frank
Cordell orch)
B 10842 Mar 55 'Tomorrow / C-r-a-z-y muisc'
B 10876 May 55 'The pendulum song / I'm singing a
song for
the old folks' (*acc by Frank*
Cordell orch)
B 10905 Jly 55 'Anyone can be a millionaire / Gretna
Green'
(*acc by Frank*
Cordell orch)
POP 116 Oct 55 'Meet me on the corner (*acc by Geoff*
Love
orch) / The little Laplander (*acc*
by George
Melachrino orch)'
POP 153 Jan 56 'The ballad of Davy Crockett / A good
idea son
(*with*
childrens chorus)'
POP 164 Feb 56 'Out of town / Fingers crossed' (*acc*
by
Michael
Adams orch)
POP 185 Mar 56 'Nothin' to do / Lift boy'
POP 208 May 56 'Try another cherry tree (*with*
childrens chorus)
/
Seventeen tons'
POP 262 Nov 56 'That dear old gentleman / The
feather song'
(*acc by Frank*
Cordell orch)
POP 277 Dec 56 'Sing with Max medley' (*both sides*)

DECCA

F 10862 Mar 57 'Heart / In a shanty in old shanty
town' (*acc by*
Malcolm
Lockyer orch)
F 10894 May 57 'Just how much I love you /
Don't you worry your pretty
little head'
F 10915 Jul 57 'A white sport coat' (*one of six artists*
on Lord
Taverner's All Star Hit Parade
No.2 acc by
Eric
Rogers orch)
F 10917 Jly 57 'We're having a ball / The cricket
song'
F 10934 Sep 57 (*with Joan Regan*) 'Seven and a half
cents /
Good
evening friends'
F 10937 Oct 57 'All at once you love her / You can
lose the
blues with colours' (*acc by*

Malcolm

Lockyer orch)

F 11004 Apl 58 'You need hands / Tulips from
Amsterdam'

(with the Clarke Brothers
acc by Eric

Rogers orch)

F 11046 Jly 58 'Little train / Gotta have rain'
F 11077 Nov 58 'My ukelele / Come to our coming out
party'

(acc by Eric

Rogers orch)

F 11119 Mar 59 'Old Tymes Square / Napoli-Napoli'
F 11148 Jly 59 'Last night I dreamed / Bobbikins
lullaby'
F 11176 Nov 59 'Jingle bell rock / Who made the
morning'
F 11214 Feb 60 'Fings ain` t wot they used to be /

When the thrill

has gone'

F 11251 Jun 60 (with Ted Heath Music) 'Consider
yourself /

Tr-la-la

I`m in love'

F 11308 Dec 60 'When you come to the end of a lollipop
/

Underneath

the arches'

F 11350 May 61 'The bells of Avignon / Tin pan alley'
F 11382 Sep 61 'What`s new at the zoo /

The juke box

is broken'

F 11438 Mar 62 'A diabolical twist / The traditional
way'

F 11457 Apl 62 'Every street`s a Coronation Street' /
Down

the lane'

F 11773 Nov 63 'Jinglin` bells /
Summer green and

winter white'

PHILIPS

BF 1357 64 'You can` t stop me from dreaming /
Farewell to

the dames'

BF 1400 65 'Make room for one more fool / Time
and tide'

PYE

7N 17126 66 'Always together / Remember
when'

7N 17247 66 'Harmonise / Rosie (with Kenny
Ball)'

7N 17306 67 'My cup runneth over / My
ukelele'

7N 17427 67 'Strollin` / Mame'

7N 17464 68 'Cabaret / Jealous heart'

7N 17562 68 'When the children are asleep /
My cup

runneth over'

7N 17705 69 'You`re my everything /
Once a star of

music hall'

7N 17721 69 'One thing I want you to know /
Adieu Monsieur Le

Professeur'

7N 17784 69 'Little green apples /
Messing about

on the river'

7N 17884 70 'Love me a little more / If you
love her'

7N 17999 70 'Decimilation / Many, many,
many'

7N 45066 70`s 'Man with a gun /

Whatever happened to love'

7N 45127 70`s 'Any dream will do /

Close every door to me'

7N 45105 70`s 'Today I started loving

you / Pickin` up the

7N 45276 73 'Deck of cards / Happy song'

pebbles'

7N 45331 74 'Sing along with me /
If I had my life to live

over again'

7N 45414 74 'Back in my childhood days /
Back in my young

man days'

7N 45545 75 'The kite / Same old feeling'

7N 45560 76 'What time of day / Joanna

Joanna'

7N 65630 76 'Under the coconut tree /

Drought 76'

7N 46015 77 'Love is a song / Every now and
then'

7N 46134 78 'When I lost you / Back in my
childhood days'

E.M.I.

EMI 2076 Nov 73 'Party singalong' (two sides)

PICCADILLY

7P 117 79 'Ma she`s making eyes at me /
Get me to the

church on time'

7P 158 Feb 80 'The kite / Pickin` up the pebbles'

7P 198 Aug 80 'I like beer / Movies'

P.R.T.

7P 210 Feb 81 'Every now and then / I`ve gotta cold'

MONARCH

MON 003 Sep 82 'Blue eyes don't make an angel /
Long long

singalong'

LANTERN

LTR 7001 Jul 85 'Costa de sol / ?

SPARTAN

SP 131 Jan 86 'Time time time / When you were
young'

Eddie CALVERT

Destined to become known as The Man with the Golden Trumpet, Eddie Calvert was born on 15th March 1922 at Preston, Lancashire, where his father, a shoe repairer, was a member of the Preston Town Silver Band. Young Eddie was soon introduced to the brass band world and following tuition from his father (he got no tea until he'd finished his practice) when he was eleven he was allowed to join the band. Within a year he was playing lead cornet and the resentment of other players in the cornet section was becoming evident, so Calvert senior decided a move was necessary. Dad persuaded bandmaster J.Green of the well respected military band the 4th Battalion North Lancashire Regiment (T.A.) to let Eddie join them. So in a cut down uniform he became a member, tasting early public acclaim when he was allowed to take an occasional solo.

One of his other schoolboy interests was swimming and later he claimed his excellent breath control when playing trumpet was due in part to his ability as a youngster to swim three lengths underwater.

On leaving school at fourteen Eddie trained

as an electrician and within a couple of years had bought his first trumpet. This gave him the opportunity to play in dance bands in the evenings and he joined the local Les Marsden Band. But all these activities were soon halted by the outbreak of World War Two and now aged almost eighteen he was called up into the Royal Artillery, but his service days as a dispatch rider only lasted till a motorcycle accident resulted in his early discharge as medically unfit in 1942.

A return to the dance band scene soon found him playing with the Julian Niman Band at Manchester's Plaza Ballroom. When Oscar Rabin's outfit guested there, with a vacancy in its trumpet section, Eddie left Niman and was taken on for a week's trial while the band was at Glasgow Empire, but before the week was completed Oscar had decided that Eddie was still too much a brass band player and did not have the modern phrasing to blend into a dance band and he was out of a job. His place at the Plaza had already been filled so he accepted an offer from Jimmy McMurray at the Birmingham Casino. However the name and talents of Eddie Calvert had by now reached Billy Ternent, who was leading an orchestra for the BBC in wartime studios at Bangor, North Wales, and he invited Eddie to come up and audition.

It was under Billy's guidance that Eddie's brash style was moulded into a smoother, easier on the ear sound. He commented that "with Billy I really learned what the dance band business was all about and the encouragement I received was invaluable". When the Ternent band moved back to London, Eddie had his eyes on the well paid West End club outfits and soon left the BBC, whose contract wouldn't allow him to play in them.

Joining Don Marino Barreto and his Latin American Band at the Embassy Club introduced Eddie to a new style of rhythm that took full advantage of his solo trumpet expertise. He also played with Reggie Dare's Band at the Princess and Potomac Restaurants. It was about this time, in 1944, that he got married because by now he could afford to!

Late in 1945 Geraldo offered Eddie a place in his band for an E.N.S.A. booking across Europe and he joined them in December playing U.S. bases in France and Germany. He stayed about two years becoming a featured soloist. Because of the many awards he had won as a lad he was affectionately known by Gerry's other players as "the champ". His first recordings were made with Geraldo.

An increasing interest in Latin American music took Eddie, in January 1948, back to the Embassy Club where Ramon Lopez was now leader. With Lopez he also worked at the Club, but in October left to form his own Rumba band. On 18th October the band made its first broadcast, on 'Band Parade', receiving such high praise that they were back again only ten days later and by May 1949 had already made over 20 broadcasts.

Playing London clubs, the band's first big break came when they replaced Hermanos Deniz at the Coconut Grove in May 1949. A month later they were also doubling early evening at Fischer's Restaurant in Bond Street. Still busy on radio, Eddie did a solo trumpet spot on 15th

July 1949 on 'Caribbean Carnival' and his Rumba Band continued making regular broadcasts.

Eddie's original vocalist, George Richards, left in August 1949, replaced by Ronnie Harris (who went on to much success as a solo artist) from Howard Baker's band at Southend Kursaal.

By the end of October contracts with the Coconut Grove and Fischer's ended and in November the band opened at Willerby's Club in Hanover Street, later moving next door to the re-decorated Selby's Restaurant where Eddie became musical director. Selby's was advertised as the West End's only Jewish dance & dine establishment and Eddie's Rumba Band were a popular attraction there for two years. The band was quite a hit when it appeared at the big annual Jazz Jamboree at the huge Kilburn State Theatre on Sunday 9th October 1949.

Committed to his London residency, Eddie played very few dates out of town, but on 24th February 1950 the band did give a one-off concert at his home town of Preston. During the summer months that year they made several broadcasts on the radio series 'Melody Express' with singer Doreen Lundy, and 'Let's Make Music' where Eddie often played trumpet solos with Cyril Stapleton's Orchestra.

Although popular with the serious dance band listener, most of Eddie's broadcasts had so far been of the late night variety. It wasn't until BBC producer Johnnie Stewart began featuring him as a solo artist on the prime time Saturday evening 'Top Score' series with Stanley Black, from April 1951, that he began to be noticed by a wider audience. On New Year's Eve 1950 he was a guest on one of Ted Heath's London Palladium Sunday Swing Sessions.

With its popularity growing, the band was invited to record by Melodisc. On one side of the first issue Eddie not only plays but also sings, which prompted Steve Race in his Musical Express review to say "his voice lags much behind his trumpet playing standard". Later Eddie moved to the Columbia label. In the 1951 Melody Maker readers' poll his band was voted second only to Edmundo Ros in the Latin American music section.

Towards the end of 1951 Eddie gave up club work in favour of touring his band in variety. Joining forces with The Malcolm Mitchell Trio, they were advertised as "the greatest double since Adam and Eve" and toured in a show promoted by Ambrose called 'Record Hit Parade'. This they followed in 1953 with a similar show titled 'Record Roundabout'.

Eddie's early recordings for Columbia were made first with his own band and then as a solo artist, including a number of sides backing singer Issy Bonn. Although pleasant, they caused no great stirring from the public. At least not until September 1953 when, looking for a 'B' side for 'Mystery Street', his wife suggested a tune she had heard on a German radio station. It was 'Oh Mein Papa', at the time a virtually unknown melody from the Swiss film 'Fireworks'. But when the disc came out suddenly everyone knew the name Eddie Calvert. The record reached No.1 on the charts early in January 1954 and stayed there for nine weeks. It was also a number one of a different sort being the first recording made at E.M.I.'s Abbey Road studio to

reach the top. It also made a healthy No.6 in America, his only Stateside chart success. Overall it achieved a million sales, the first British instrumental record to do so, and Columbia presented him with a Golden Disc at a Savoy Hotel reception in March. Various other versions, most with a vocal, were made and one by another Eddie, Eddie Fisher this time, took it to No.1 on the U.S charts.

Following his record success Eddie Calvert soon rose to the top of the bill spot in variety and appeared for the 1954 summer season at Queen's Theatre Blackpool in 'Off the Record' with Nat Jackley, Jimmy Clitheroe and The Kentones vocal group. During the show's run, in August, Eddie and his wife Josie celebrated their 10th wedding anniversary. At the end of the Blackpool season the show transferred to London's Victoria Palace Theatre for the winter months. Further confirmation of Eddie's popularity came when he was chosen to appear on the 25th Royal Variety Performance at the London Palladium during November with Bob Hope topping the bill.

During 1954 a tune Eddie had helped to write as an instrumental, was given words and as 'My son my son' became a No.1 hit for Vera Lynn, so he was probably not too upset that his own version got nowhere at all. When the Perez Prado Band recording of 'Cherry pink and apple blossom white' repeated its American success and hit the UK No.1 spot at the end of April 1955 the Calvert version fought back and soon took over the top position for four weeks from 27th May, making Eddie unique at the time in having had two instrumental recordings reach number one.

In the mid 1950's Eddie was often on radio and TV programmes like 'Star Bill', 'Star Band Cavalcade' and 'Variety Parade'. Along with his broadcast work in 1955 he spent much of the year touring in variety with well known names like Ken Dodd, Jimmy Wheeler, Derek Roy and Mike & Bernie Winters and was voted 'musician of the year' in a New Musical Express poll. Two of his records charted during the year, 'Stranger in paradise' came middle of the pack of six versions at No.14 during May and his 'John and Julie', from the film of the same name, made a very creditable No.6 later that summer.

Although not big in stature, just 5ft. 5ins., Eddie was big in heart and always ready to help a newcomer into show business. This, no doubt led him in March 1956 to form his own management and production company 'Eddie Calvert Productions Ltd.', taking some of his artists on the road under the banner 'Calvert Cavalcade'.

His first big production was for the 1956 summer season which opened on Wednesday 20th June at the Windmill Theatre, Great Yarmouth, with a show called 'In the Groove' that featured Don Lang, Gerry Brereton, Sylvia Drew and The Londonairs vocal-instrumental group.

Eddie played in the BBC 'Festival of Dance Music' from the Royal Albert Hall on 27th March 1956 and was a regular on the radio series 'Springtime Serenade' with the Peter Yorke Orchestra on Sundays from April. September saw the start of a 14 week Radio Luxembourg 'Calvert Cavalcade' series and the same month

Eddie made his film debut in 'Beyond Mombasa', a drama set in Africa in which he played trumpet in a night club sequence. Two tunes from the film, including the title number, were issued on Columbia. His only chart hit in 1956 came in March and was another tune with an African flavour, 'Zambesi'. The year finished with a 'Sunday Night at the London Palladium' a Daily Mail Disc Festival special on 3rd December.

1957 began with a very special event for Eddie and wife Josie, the arrival after almost twelve years of marriage of son Gilbert on 21st January. The birth was a little late and Eddie had been turning down work since before Christmas in anticipation. The following week he was back on the road with Gerry Brereton, Don Lang, The Kordites and Freddie Sales at Finsbury Park Empire. Then a tour of service camps in Germany, stopping off for a concert and broadcast from the Olympia Theatre, Paris on the way. Back in Britain, on Tuesday 9th April, he was one of the guests of honour at a Savoy Hotel Variety Club luncheon. The rest of the year consisted of variety, one night stands and another service camp tour this time to Malta and North Africa.

On Radio Luxembourg 'Calvert Cavalcade' had another long run, while over on the BBC 'Golden Serenade' began a twelve week soft and gentle Sunday afternoon series in May. Featuring Eddie with the Peter Yorke Orchestra, it also had linking prose read by Alan Dell. On television he made several appearances on 'The Jack Jackson Show'.

Eddie's commercial business continued with the production company backing a straight play 'Saturday Night at the Crown', starring Thora Hird which opened at London's Garrick Theatre in September. He advertised his trumpet and cornet tutor in the musical press, at 5/- a time.

From the beginning of January 1958 Eddie was over on the Continent again, a six week tour of Italy with The Peter Crawford Trio, followed by ten days in Iceland. Then came an extensive variety tour at home through till November which took in most of the country's top theatres. The year closed with another visit to South Africa.

Back in 1956 Eddie had recorded an instrumental version of an Italian song 'La Panse', the original version by singer Carsione having been very popular over there. Re-titled 'Mandy' in the UK, it was no big seller until recordings with English words appeared as 'The pansy' and Eddie's disc came back to life with sales taking it into the top twenty during March 1958. Another Italian tune, 'Little serenade' became Eddie's last chart entry with a brief stay in June. During the year he also made a one off return to vocalising on 'The common touch', with Disc magazine rating his voice "more than fair".

In December 1958 Eddie upset more than a few people when a national newspaper quoted him as saying "Louis Armstrong is a great entertainer, but a lousy trumpet player". Personally he was always willing to admit his own playing was "corny", but said "the public seem to like it that way".

Although continuing to work much of the time abroad, Eddie was back at Blackpool for the 1960 summer season at the Opera House with

Alma Cogan, Tommy Steele and Sid Millward's Nitwits. While there, Roy Plomley managed to coax him on to his tropical island for radio's 'Desert Island Discs'. Other media exposure included BBC TV's 'The Musical Fifties', a two part look back at that decade with Lita Roza and The Polka Dots during January. A summer show with a difference for 1961 was supported by a new group, Bobby Adrian and the Wise Guys. Eddie had a featured spot on the London Palladium revue, 'Let Yourself Go', that starred Harry Secombe and Marion Ryan.

Although he continued to record, none of his recordings were as successful as his previous hits, and Eddie's best seller days were over. Much of his work now came from foreign tours, but that's not to say he was forgotten at home for he was still a familiar face on television. He also played several very successful Blackpool seasons in the sixties, but by the seventies he had moved to South Africa and he died there on 8th August 1978 at only 56 years of age.

Eddie Calvert Recordings

MELODISC	<i>(Eddie Calvert's Rumba Band)</i>		
1022	Mar 51	'Misirlou / Hora samba'	<i>} these 4 titles issued</i>
1023	Mar 51	'Mamba / Gypsy lullaby'	<i>} on E.P. - Jly 58</i>
1178	Oct 51	'With a song in my heart / Kiss me again'	
COLUMBIA	<i>(Eddie Calvert and his Orchestra at Selby's Restaurant London)</i>		
DB 2936	Oct 51	'Song of the golden trumpet / Summertime'	
DB 2953	Nov 51	'Some enchanted evening / Mambo in F'	
DB 2991	Dec 51	<i>(with The Peter Knight Singers) 'Ave Maria /</i>	
		Just a	
		wearin' for you'	
		<i>(Eddie Calvert trumpet, with orchestra backing)</i>	
DB 3022	Mar 52	<i>(with Lizabeth Webb & Ray Martin orch)</i>	
		'We'll find a way / It's all	
		in the game'	
DB 3073	Jun 52	'Hora staccato / My yiddish momme'	
DB 3117	Aug 52	'Laura / Malaguena'	
DB 3126	Aug 52	<i>(with Issy Bonn) 'Here in my heart /</i>	
		My	
		mother's lullaby'	
DB 3222	Jan 53	'My love my life / Cry my heart'	
DB 3280	May 53	<i>(with Issy Bonn) 'As sure as</i>	
		there's a heaven /	
		My-na	
		shay-na ty-ra'	
DB 3303	Jun 53	'Nocturne for trumpet / <i>(with Issy Bonn)</i>	
		The	
		bells of home'	
DB 3337	Sep 53	'Oh mein papa / Mystery street'	
DB 3409	Jan 54	'Montparnasse / Tenderly'	
DB 3444	Mar 54	'Midnight / Margot's theme'	
DB 3462	May 54	'Donna / Faraway'	
DB 3491	Jly 54	'Careless / I speak to the stars'	
DB 3507	Sep 54	'My son, my son / Sherpa song'	
DB 3560	Jan 55	'Open your heart / Waiting for you'	
DB 3581	Mar 55	'Cherry pink and apple blossom white	
		/	

Roses of

Picardy'			Roses'
DB 3594	Apl 55	'Stranger in paradise / Sincerely'	
DB 3624	Jun 55	'John and Julie / Heart of the sunset'	
DB 3659	Oct 55	'Love is a many splendoured thing /	
Spellbound'			
DB 3674	Nov 55	'The holy city / O my beloved daddy'	
DB 3730	Feb 56	'The man with the golden arm /	
Memories of			
DB 3747	Feb 56	'Zambezi / Trumpet tango'	
you'			
DB 3757	May 56	(with Gerry Brereton) 'The bells	
of St. Mary`s			/ You
above all'			
DB 3779	Jun 56	'Golden melody / Serenade'	
DB 3787	Jly 56	'Moonglow and theme from Picnic /	
			If I
loved you'			
DB 3812	Sep 56	'They didn`t believe me /	
		Goodnight mother	
goodnight'			
DB 3837	Nov 56	'Beyond Mombasa / Jungle moon'	
DB 3902	Mar 57	(with Gerry Brereton) 'Let the rest of	
the			world go
by / Trees'			
DB 3917	Mar 57	'Almost paradise / Song of Corsica'	
DB 3956	Jun 56	'Mandy / Never say goodbye'	
DB 3975	Jly 57	'Forgotten dreams / Our concerto'	
DB 3997	Sep 57	'September symphony / Esther' (acc	
by			Peter
Yorke orch)			
DB 4034	Dec 57	'Topsy tune / The rumpty tumpty	
melody'			
DB 4059	Jan 58	'Free and easy / Holiday night'	
DB 4105	Mar 58	'Fanfare tango / Little serenade'	
DB 4139	May 58	58 'Little pixie / Turkish patrol'	
DB 4187	Sep 58	'Americano / The common touch'	
			(v.
Eddie Calvert)			
DB 4221	Nov 58	'Cha cha in the rain / Trumpet cha	
cha cha'			
DB 4252	Jan 59	'Angelina / Let the great big world	
keep			
DB 4310	May 59	59 'Julia / Song of Venice'	
turning'			
DB 4342	Sep 59	'Morgen / Gillie'	
DB 4393	Feb 60	'Jealous / Malta G.C.'	
DB 4473	Jul 60	'Farewell my love / Gabbie'	
DB 4518	Nov 60	'Theme from Dark At The Top Of The	
Stairs /			Love me or
leave me'			
DB 4561	Jan 61	'Wonderland by night / Till we meet	
again'			
DB 4594	Mar 61	'I need you / Penny points polka'	
DB 4677	Aug 61	'Lucy`s theme / Patatina'	
DB 4704	Oct 61	'The Greek flower song / Sailor`s	
lullaby'			
DB 4765	Jan 62	'Berlin melody / My true love'	
DB 4830	Jun 62	'Theme from A Majority Of One' /	
Trumpet twist'			
DB 4853	Jly 62	'Quando, quando, quando /	
		Theme from Lovers	
Must Learn'			
DB 4920	Nov 62	'As long as I have you / Celia'	
DB 4982	Mar 63	'Erica / Uhuru'	
DB 7054	Jly 63	'Theme from Emergency Ward 10 /	
First love'			
DB 7157	Nov 63	'The crying trumpet / I fantastico'	
DB 7206	64	Deguello / Shangri-la'	
DB 7506	65	'Gabrielle / Ho capito che te amo'	
DB 7646	Jly 65	'The beggars of Rome / Il silenzio'	
DB 7796	Dec 65	'Letkiss jenka / Flamenco jenka'	
DB 7880	Apl 66	'Round the Horne / All I need'	

H.M.V.

POP 2016 Jun 80 'Cherry pink & apple blossom
white /
O mein papa'

Don CAMERON

Vocalist for many years with the Ken Mackintosh Orchestra, he had previously toured in variety as part of the Morton Fraser Harmonica Gang. Don made a number of solo recordings on the H.M.V. label. I'm told he later went into the used car business, probably a lot more profitable than singing!

Don Cameron Recordings

H.M.V.

B 10434 Mar 53 'Oh happy day / Fandango'
B 10471 May 53 'Your cheatin' heart / Tell me you're mine'
B 10524 Aug 53 'All of me / Lasso' (acc by Frank

Cordell orch)

B 10578 Oct 53 'Lonely lover /
You can't go on forever
breaking my heart'

B 10604 Dec 53 'Eh cumpari / I can't let you go'
B 10675 Mar 54 'I see the moon / Promise me'
B 10702 May 54 'Too long / Lonely souvenirs (with
The

Kordites)' (acc by Frank

Cordell orch)

BD 1336 Feb 55 (with Ken Mackintosh orch) 'Open
your heart /

I want you all
to myself'

Jean CAMPBELL

Jean Campbell, from Glasgow, was keen on a show business career from an early age and when only in her teens was dancing with a juvenile troupe at Glasgow's Metropole Theatre while working in a pottery during the day.

Progressing to full time variety, she toured as a dancer until about 1942 when she joined another girl and established singer Buddy Gibson to form a vocal trio, The Gibson Sisters and Buddy. This act toured for about seven years, mainly in the Middle East for E.N.S.A.

In February 1949, now aged 23, Jean's chance to go solo as a vocalist came when she was chosen to replace Pearl Carr with the Cyril Stapleton Orchestra, making her first broadcast with them on Wednesday 27th April 1949 and her first record later in the year.

During her years with Cyril, which lasted well into the 1950's, Jean sang on several of the orchestra's Decca recordings, often in partnership with his male singers Bob Dale and Dave Carey. When Cyril created the Show Band for BBC radio, in 1952 Jean and Lee Lawrence were the first featured vocalists on the show.

By 1952 Jean had her own contract with Decca, first appearing on their Scottish Beltona label in a duet with Benny Lee on the song 'Wachlin' hame'.

In March 1953 Jean gave way on the Show Band Show to Julie Dawn and on the 29th of that month married Jack Irving, trombonist with

Stanley Black. Now freelancing, she appeared with many different bands on the concert stage and radio. She proved a first class stand in for Marie Benson with The Stargazers while Marie had a baby, singing on at least one of their recordings. Radio series she became associated with included 'Melody Milestones' and 'Take it Easy' which featured the Ivor Mairants Guitar Group, plus 'Song For You' from the Northern Region.

In November 1953 Jean along with Pearl Carr, Dick James and Peter Knight's Merrymakers appeared on the Royal Variety Performance at the London Coliseum in a Musical Memories feature.

During 1954 she was guesting on radio with the bands of Harry Roy, Felix King and Harry Leader. She also appeared in a new series, 'In the Still of the Night', with Eric Jupp and his Orchestra. Summer 1954 saw Jean enjoying a season in cabaret at the Watersplash Restaurant in Jersey, soon followed by a tour of service camps in Germany. She was the singing voice of actress Rosa Alba for the song 'Shadow of the one I love' in the 1954 murder thriller movie 'Shadow Of A Man'. The film had another vocalist, Paul Carpenter, in the cast.

Come 1955 and Jean began a long tour of variety halls in revue, playing to London audiences during July at the Metropolitan, Edgware Road and the Brixton Empress. Jean again followed in Pearl Carr's footsteps, being her replacement in The Keynotes vocal group (she also took over Pearl's flat and was a bridesmaid at her wedding to Teddy Johnson). As well as her increased workload in the recording and broadcast studios with The Keynotes, Jean continued her solo work. There was a Radio Luxembourg series, 'The Two of Us', with Ray Burns from September 1955 and 'Sing It Again' with Benny Lee, Franklyn Boyd and The Coronets for the BBC. It was this latter series that Jean was to be associated with through till the sixties, also singing on a number of Columbia LP's based on the show. Television included many guest appearances and in 1960 came a series with Ronnie Carroll and Dennis Lotis titled 'Dial For Music' that was introduced by Steve Race.

Having moved in 1953 from Decca to Parlophone, Jean got to record many hit songs, good numbers like 'Eternally', 'Answer me', 'Count your blessings', etc. but unfortunately they turned out to be hits for other singers. Her May 1955 recording of 'Dance with me Henry', a number one success for Georgia Gibbs in the States which, despite having a thumping backing from the Kirchin Band, did nothing for Jean over here and was her last Parlophone release. Except for 'I'm a sentimental one' from the film 'The March Hare' on Oriole and a few Polydor sides it was to be the sixties before Jean was to solo on record again, making several discs for Woolworth's Embassy label. That's not to say she was never in a recording studio, there were her Keynote discs on Decca and, possibly more important, all the advertising jingles that group made for the new commercial television channel. Jean was the voice on the original 'Hands that do dishes can be soft as your face' washing up liquid add.

As the sixties wore on, Jean`s style of singing became less in demand and she turned to a new source of income, purchasing a hairdressing salon in Chiswick. But this didn`t work out and she returned to Glasgow where her sister Isobel was singing with a local band. Jean was asked by a club owner to appear in cabaret and in so doing found a new appreciative audience. She was still performing there in the early nineties. I believe Jean died in 2003.

Jean Campbell Recordings
BELTONA

BL 2567 52 (with Benny Lee) 'Home in the Highlands /

Wachlin` hame'

DECCA (most with Cyril Stapleton Orch)

F 9286 Dec 49 'Hop Scotch polka (with Bob Dale)
F 9368 May 50 'Why not now'
F 9470 Aug 50 'Candy and cake'
F 9471 Aug 50 'Chase me Charlie'
F 9576 Dec 50 'Orange coloured sky'
F 9616 Mar 51 'Get out those old records (with Dave Carey)
F 9646 Apl 51 Teasin` / At the close of a long long day'
F 9648 Apl 51 'A penny a kiss a penny a hug (with D. Carey)
F 9705 Jun 51 'Pretty eyed baby'
F 9729 Sep 51 'Lonely little robin / Alittle rag doll'
F 9732 Sep 51 'selection from Alice In Wonderland (with D.

Carey)

F 9735 Sep 51 'Would you'
F 9840 Feb 52 (with Benny Lee) 'Wachlin` hame / The

crooked bawbee'

F 9880 Mar 52 'Allentown jail' (part of a six tune medley disc)

F 9901 Apl 52 'Boogie woogie march / What might have been'
F 9987 Oct 52 'Bonnie bonnie Charlie / The pride of Donaghadee' (with The

Stargazers acc by

Primo Scala

Accordion band)

F 10010 Nov 52 (with Benny Lee) 'You`ll never get away'

F 10104 May 53 'Seven lonely days'

PARLOPHONE

R 3703 Jun 53 'Eternally / No one will ever know' (acc by Philip

Green orch)

R 3735 Sep 53 (with Phil Green Orch) 'Spin, spin'

R 3737 Sep 53 'Vaya con dios / True for ever'

R 3769 Oct 53 'Answer me / Enter and rest and pray'

R 3800 Jan 54 'Only yesterday / The mission of St. Augustine'

(with the Peter Knight Singers acc by Philip

Green oprch)

R 3867 May 54 'Idle gossip / Where can I go without you'

R 3938 Nov 54 'The mama doll song / Count your blessings

instead of sheep'

R 4026 May 55 'Dance with me Henry / Two hearts, two kisses'

ORIOLE

CB 1325 May 56 'I`m a sentimental one' (not on reverse)

(with the George Mitchell

Singers

acc by Philip

Green orch)

POLYDOR

BM 6027 Jun 56 'Ivory tower / Let`s go steady'

BM 6042 Dec 56 'True love'

BM 6069 May 57 'We will make love / C`est la vie'

EMBASSY (on only one side of some discs)

WB 372 Jan 60 'The big hurt / I can`t begin to tell you'

WB 395 Apl 60 'Sweet nuthin`

WB 398 May 60 'Robot man'

WB 407 Aug 60 'Everybody`s somebodys fool / I`m sorry'

WB 408 Aug 60 'Paper roses / Train of love'

WB 417 Oct 60 'My heart has a mind of it`s own / I want to be

wanted'

WB 434 Feb 61 'Many tears ago / Sailor'

WB 440 Mar 61 'Where the boys are /

Will you love me

tomorrow'

WB 449 Apl 61 'Don`t treat me like a child'

WB 455 Jun 61 'Breaking in a brand new broken heart'

WB 459 Jly 61 'Romeo / You don`t know'

WB 461 Aug 61 'Reach for the stars / Together'

WB 466 Sep 61 'Walkin` back to happiness'

WB 478 Oct 61 'You`ll answer to me'

WB 508 May 62 'Far away / The day after tomorrow'

The CANADIANS

This vocal group appeared on the Embassy label. One doesn`t need to be much of a detective to guess that they were in fact the Canadian singing group, The Maple Leaf Four.

The Canadians Recordings

EMBASSY

WB 148 Sep 55 'Alabama jubilee / Go on by'

(acc by Ted

Astley orch)

WB 160 Dec 55 (with Larry Cross) 'Ballad of Davy Crockett'

WB 161 Dec 55 'Rock around the clock / Hawk-eye'

WB 167 Feb 56 (with Denny Dennis)

'Memories are made

of this'

WB 168 Feb 56 'Ooh bang jiggilly jang / Ten little Indians'

WB 175 Mar 56 'Only you / Zambesi'

WB 176 Mar 56 (with Penny Nicholls) 'Rock and roll waltz

/ Ballad of Lizzie

Borden'

WB 180 Apl 56 'See you later alligator / Our melody (with

Pearl Carr)

WB 187 May 56 'Blue suede shoes / Juke box baby'

WB 195 Jly 56 'Honestly / Kiss me another'

WB 205 Oct 56 'Someone to love / Rockin` through the rye'

Dave CAREY (1)

Born in Warrington on 7th July 1925, Dave took piano lessons from the age of seven, later adding drums and singing. Initially playing in semi-pro

outfits, his first professional engagement was as vocalist with Lew Stone's Band when he was 16. Club work took him up to war service and after demob he returned to London's 400 Club as drummer - vocalist with Tim Clayton's Band. In February 1951 Dave, a smooth baritone, got his big break when he joined the Cyril Stapleton Orchestra as vocalist, replacing Bob Dale. Appearing regularly with Cyril on stage and radio Dave quickly built up a popular following and hailed as "the voice discovery of the year" appeared on Cyril's Decca recordings. Soon he began making solo records for Columbia. Almost three years on, in October 1953, Dave replaced Ronnie Milne in The Stargazers vocal group, but still continued to make solo records and appearances. During the later fifties he took advantage of the growing commercial television industry at home and abroad, writing and recording jingles for advertisements. By the early sixties Dave had parted company with The Stargazers in favour of his business interests.

Dave Carey Recordings

DECCA (with Cyril Stapleton orch)

F 9615 Feb 51 'The roving kind'
 F 9616 Mar 51 'Get out those old records' (with Jean Campbell)
 F 9648 Apl 51 'A penny a kiss, a penny a hug' (with J.C.)
 F 9732 Sep 51 'Alice in Wonderland selection' (with J.C.)
 F 9880 Mar 52 'Just one more chance' (part of a hit parade)

medley)

COLUMBIA

DB 3200 Nov 52 'Outside of heaven / As long as I live'
 DB 3230 Jan 53 'When I give my heart' (with Joyce Frazer)
 DB 3245 Feb 53 'Broken wings / Oh happy day' (acc by Norrie Paramor orch)
 DB 3302 Jun 53 'Bottle me up (acc by Ray Martin orch) / No one will ever know (acc by N.P. orch)
 DB 3338 Sep 53 'Vaya con dios / I'd give anything'
 DB 3385 Nov 53 'The donkey song / Relax'
 DB 3423 Feb 54 'To be, or not to be / You're nearer'

PHILIPS

PB 1128 Mar 61 'Kookie wise / Dashing away with the smoothing iron' (acc by Wally Stott orch)
 PB 1158 Jly 61 'Bingo / Paddlin' Madelin' home' (acc by Ivor Raymonde orch)

Dave CAREY (2)

Jazz drummer, vibes player David Arthur Carey was really only a part time musician, spending much time running Swing Shop a musical instrument and record business he owned in High Road, Streatham.

Born 1914 at Coulsdon, Surrey, he began gigging, often leading his own band on drums, around the Surrey area in the 1930's. During the late forties he toured with Grahame Bell's

Australian Jazz Band before joining Humphrey Lyttleton for just over a year. He continued to play semi-pro and guest with other bands, mainly for pleasure.

His own band made some recordings for Vogue's Tempo label.

TEMPO

A 121 Oct 55 'Joshua fit de battle of Jericho /

Hesitatin' blues'

A 122 Oct 55 'Kater street rag / Kanas city kitty'

A 133 Apl 56 'I've found a new baby / Brown skin mama'

A 138 Jun 56 'Sunset café stomp / Sweet Georgia Brown'

A 141 Jly 56 (backing pianist Pat Hawes) 'Sheik of Araby /

Snowy

mountain blues'

A 150 Dec 56 'Button up your overcoat / Ida sweet as

apple cider'

Dorothy CARLESS

Carole Carr's elder sister Dorothy doesn't really fit into this book as she spent most of the years it covers living in America. Nevertheless she did spend some time during the early fifties working in Britain, so I've included her.

Already a big singing star when the war ended her early ambitions had been as a classical pianist. It was as a pianist that she auditioned for orchestra leader Ray Noble. He asked her if she could sing, and although she had never considered it professionally, she did and Noble used her on a recording session. This was in 1934 and the song she sang was 'Nasty man', released on H.M.V. BD 6499 that July.

Although Noble didn't ask Dorothy back to the recording studio again he did recommend her to a BBC producer and this resulted in her first broadcast. She then won a crooning contest where part of the prize was a provincial music hall tour and another broadcast. It wasn't long before Dorothy was singing on radio quite regularly and in December 1937 she was back in the recording studio with two numbers 'Things are looking up' and 'Nice work if you can get it', both from the current Fred Astaire film 'A Damsel In Distress'.

The next few years saw Dorothy freelancing with several top bands as well as a spell as one third of The Cavendish Three vocal trio. In August 1939 she married violinist Eugene Pini, honeymooning in France just before war was declared.

In 1940 Dorothy joined the BBC variety department at their 'hideaway' in Bristol. She had a go at comedy as Tommy Handley's secretary in some early I.T.M.A. shows, but more importantly she began singing with Geraldo's orchestra. Between 1940 and 1944 Dorothy recorded over fifty sides with Geraldo. She had her own 'Dorothy Carless Programme' on forces radio and towards the end of the war toured Europe with ENSA. A striking statuesque figure, she was a natural stage performer.

In 1946 she went to live in America with

second husband US radio executive Henry Hull Jnr. and that was the last we saw of Dorothy for about seven years. She worked in cabaret and TV over there and continued to record, so we did get some of her records courtesy of Brunswick.

In 1953 she was back in London and appeared, but didn't sing, on the radio quiz show 'Down You Go' on Thursday 9th April. In July she replaced Alma Cogan (who had moved on to 'Take It From Here') in the second series of 'Gently Bentley' with Dick Bentley, that ran until September. 1954 found her in another series 'Once Over Lightly' with Joan Regan, Bonar Colleano and Nat Temple's band. She also teamed up with that rolly-polly comedian Fred Emney, starring in his 'Emney Enterprises' television series and toured with him until mid-1955 in a variety show that included organist Robin Richmond. Dorothy did some 'Variety Playhouse' and 'Midday Music Hall' broadcasts but by the end of 1955 had virtually disappeared; I assume she went back to the States. She was reported as being well and living in southern California as recent as 1997.

Dorothy Carless Recordings from 1945

DECCA (with *The Squadronaires*)

F 8575 Nov 45 'Out of nowhere / All of a sudden
heart sings' my
BRUNSWICK

04270 Aug 49 'All year round / Be true'
(acc by Gordon

Jenkins Orch)

04275 Nov 49 (with *Dick Haymes*) 'My one and only

highland fling'

Don CARLOS

During the early post war years Don had doubled piano and trombone in the bands of Ambrose and Maurice Winnick. His name then was Abraham Walters. Abe from Australia began learning piano at the age of five, but his real love became jazz trombone. Before leaving his native country he led his own band at a restaurant in Melbourne and broadcast on radio.

His next port of call was Singapore where, in 1933, Abe played accordion and trombone in the Don Hopkins Band at Raffles Hotel. A couple of years later he came to England and played in the bands of Maurice Winnick, Freddy Gardner and Lew Stone before signing up for service with the R.A.F. A history of chest problems led to his discharge in 1941 and then Abe joined Carroll Gibbons' Orpheans at London's Savoy Hotel, playing piano, accordion and trombone. He later played with Al Collins' band at the Berkeley Hotel and had a spell with Ambrose at the Astor Club. Abe recorded with most of these bands.

In July 1947 he formed a rumba band, becoming Don Carlos a name he considered more suitable to that style, as holiday relief for Ramon Lopez at Ciro's Club in London's West End. From here he went on to front L.A. bands

at most of the top night spots including the Nightingale, Churchills, Embassy and Colony Clubs. All of the band members were English except for his singer Ramon who hailed from British Honduras.

For a few years during the early-fifties Don gave up his own unit and joined the ranks of the Sid Phillips Band, but in 1955 he reformed his rumba band taking residency at the Astor Club where he stayed until 1963.

The bands first broadcast was 'Samba with Carlos' early afternoon on 2nd February 1949 and soon Don was a regular broadcaster on programmes like 'Rhythm in the Sun', 'Panamania', 'The Golden Slipper Club' and 'Latin American Ballroom'. They made several records for H.M.V., being the first British artist to appear on the labels South American series, plus a number of sides Polygon, Pye and Top Rank.

Semi-retired by the mid-sixties, Don by 1970 had returned to his hometown of Perth, Australia where, whenever his love of golf allowed, he continued to play the odd session, right up till his death from a heart attack, aged 80, on 3rd September 1993.

Don Carlos Orchestra Recordings

H.M.V

GV 176 Sep 52 'Vae lavar os pes / Adios mi
chaparrita'
GV 177 Sep 52 'Cuban zombie / Oye el carbonero'
B 10364 Nov 52 (with *The Tanner Sisters*)
'Jambalaya /

Make it

soon'

GV 198 53 'Delicado / Anything can happen'
GV 209 55 'The bandit / Mexicana'

LYRAGON (with *Lily Verona*)

J 729 Sep 54 'Rum and coca cola / Naughty
little flea'
J 731 Sep 54 'Miss Goosey / Underground
train'

POLYGON

P 1152 Feb 55 'The hotchy-witchy / Three Cuban
mice'
P 1177 Aug 55 'Why do I / Now or never'

PYE NIXA

N 15183 Feb 59 'Dance the cha cha cha / Lessons in
cha cha cha'

TOP RANK

JAR 376 May60 'Mustapha / Josita'

Paul CARPENTER

Paul, a Canadian, came to Britain as one of his country's war correspondents. Possessing a good talking voice, it was but a short step to singing and he did so with the Canadian Band of the A.E.F. led by Robert Farnon.

When the war ended Paul stayed on and found work singing with Frank Weir's Orchestra at Fischers Restaurant. He also recorded with Carroll Gibbons and Paul Adam. In 1946 he joined Ted Heath as announcer and vocalist, first appearing on one of Ted's early Swing Concerts

at the London Palladium. Paul made several recordings with the Heath band during the late forties plus a couple of solo discs.

Not just a singer Paul took on many straight roles in radio drama, including the part of Jeff Arnold in the popular 'Riders of the Range', a series of old Wild West tales that ran from January 1948 until 1953.

Having previously been an ice hockey champion he was a natural choice to play Buttons in the 1949 Empress Hall pantomime 'Cinderella on Ice'. Paul followed this up by touring in variety either as a solo act or with the Ambrose Octet, but it wasn't long before he virtually gave up singing altogether in favour of his 'straight' career which now extended into theatre and films. His first big straight stage role was in 'A Streetcar Named Desire' at the Penge Essoldo Theatre in August 1951.

Paul was regular host of the Radio Luxembourg show 'Shilling a Second' sponsored by Co-op Silver Seal Margarine, on which the contestant's prize increased by a shilling for each second they remained in the game.

By the close of the fifties Paul had appeared in about fifty films including 'School For Secrets' (his first in 1946), 'Uneasy Terms', 'Albert R.N.', 'Doctor At Sea', 'The Sea Shall Not Have Them', 'Double Jeopardy', 'Murder Reported' 'Undercover Girl' and many others, mostly low budget, easily forgotten, often improbable stories like the 1956 'Fire Maidens From Outer Space', who were all beautiful and just wore bikinis!

Paul returned to his old boss Ted Heath for the 100th Palladium Swing Session on Sunday 14th February 1954 and in 1960 was back in the recording studio for a session, again with the Heath band. Paul died in 1966.

Paul Carpenter Recordings

COLUMBIA (all with Carroll Gibbons Savoy Hotel

Orpheans)

FB 3103	Mar 45	Ac-cent-tchu-ate the positive /
		Let's take the long way home'
FB 3104	Mar 45	'Forever waltz'
FB 3111	Apl 45	'I think of you / It was swell while it lasted'
FB 3114	May 45	'Mexico / You belong to my heart'
FB 3122	May 45	'Saturday night is the loneliest night of the week / Pablo
		the dreamer'
FB 3130	Jly 45	'Maria mia'
FB 3136	Jly 45	'Laura'

DECCA

F 8560	Sep 45	(with Paul Adam Mayfair Music)
		'There I've said it again'
F 8613	Feb 46	(with Frank Weir Seven) 'That's for me'
F 8629	May 46	(with Ted Heath Music) 'I fall in love too easily'
F 8657	Aug 46	(with THM) 'Day by day / To bed early'
F 8661	Sep 46	(with THM) 'So would I'
F 8697	Nov 46	(with THM) 'You keep coming back like a song'

/ Getting

nowhere'

F 8717 Jan 47 (with THM) 'Let it be soon / Somewhere

in the night'

F 8744 Feb 47 'I was waiting for a dream / When you make

love to me' (acc by Bob

Farnon Orch)

F 8767 Apl 47 (with THM, Paul Carpenter & Dave Wilkins)

'Open the

door Richard'

F 8768 May 47 (with THM) 'People will say we're in Love'

F 8776 Jun 47 (with THM) 'Try a little tenderness / The best years

of our lives'

F 8778 Jun 47 'Maybe you'll be there / Time after time'

(acc by Bob

Farnon Orch)

F 8823 Dec 47 (with THM) 'Feudin' and fightin' (with

Jack Parnell)

F 9186 Jly 49 (with THM) 'Oliver twist'

F 11232 Apl 60 (with THM) 'The Madison time'

Carole CARR

Carole was never a big star name, but throughout the later forties, fifties and sixties one that kept turning up on radio and television. Born in London on 26th March 1928, when she left school at fourteen Betty, as she was then, intended to train as a commercial artist but sister Dorothy Carless was already a professional singer and when Jack Payne was looking for a new girl vocalist Dorothy suggested her young sister might do so, despite having no singing experience she auditioned, got the job and Carole Carr was born.

Her first recording 'Pretty Kitty blue eyes' was with the Jack Payne Orchestra in February 1945. The following month, still only 16, she moved over to Geraldo and began a series of recordings with his music. Broadcasts and touring, at home and to service camps in Germany, with this popular band did much to build her public appeal and by early 1948 Carole, a statuesque honey blonde, had gained enough confidence to leave Gerry and go solo. From here on she appeared with many bands on the concert platform and on air.

From September 1947 she had her own series on the BBC Overseas Service, 'Carole Singing', backed by the Sidney Bright Septet. On 11th January 1949 she was guest singer on BBC TV's 'Nat Allen Band Show' and from that month featured vocalist on radio's 'Sweet Serenade' series with the Peter Yorke Orchestra.

She was just as willing to become involved in any comedy sketch as to sing, and she joined in the fun of two late 1940's radio series. 'Listen My Children' which also featured Benny Lee, Jon Pertwee, Benny Hill and the Vic Lewis Orchestra, and 'Third Division', a short lived comedy series, unusually on the Third Programme, with Harry Secombe, Peter Sellers, Michael Bentine and Benny Hill giving us a sample of things to come later from the Goon shows, again supported by Vic Lewis's Orchestra. Carole also played Mary, daughter of rancher Cal McCord, in the popular Western series 'Riders of the Range', broadcast

from January 1949.

The same month, on Saturday the 22nd, Carole, now almost 21, married airline executive Peter Leuw at Holy Trinity Church, Sloane Street, London. They had met four years before when he was in the R.A.F and she was touring for E.N.S.A.

When the long running sing-a-long radio series 'Sing It Again' first hit the airways on Sunday 26th March 1950, Carole was one of the original songsters leading the chorus. The others were Terry Devon, Benny Lee, Josephine Crombie, Alan Dean and The Kordites vocal group. The show continued until 1971, but only Benny Lee stayed the course.

Another early fifties programme that Carole became part of was 'Calling All Forces'. From its first broadcast in December 1950, it had become part of Sunday listening at home and abroad with Petula Clark doing the vocal honours. Carole took over from Pet in June 1951, and from July, she was also to be heard on a Radio Luxembourg series sponsored by Cadbury's. She played the heroine opposite Frankie Howerd's hero in BBC radio's 1956 panto 'Puss in Boots', that also featured Dickie Valentine as Idle Jack.

With her looks as good as her voice she was in great demand for television and the list of shows she appeared on is virtually endless. To name just a few, the aforementioned Nat Allen Shows; 'Eric Barker's Half Hour' that also featured the Ray Ellington Quartet; Frankie Howerd's 'Nuts In May' and 'Saturday Night Date'.

Carole appeared on film in the 1952 Goon style epic 'Down Among the 'Z' Men' in which she played an MI5 agent, and she was the singing voice of Michelle Farmer (Gloria Swanson's daughter) in the 1951 French made film musical, 'Baby Beats The Band', which featured the music of Ray Ventura.

Preferring the comforts of home and the company of her husband Carole rarely toured in variety, but she did, as a follow up to her Forces radio shows, tour service camps abroad on a number of occasions. Despite her popularity on the media, she made only a handful of records during the fifties, none of them a great success. After a number of years with no releases, Warner Bros. issued an LP in the States in 1959 with the wisecrack title, 'Imported Carr - American Gas'.

During the latter fifties Carole featured on several television series, 'The Carole Carr Show', 'Carole's Country Club' and 'Carole Sings', while also making a little extra cash doing soap and coffee ads for commercial TV. The early sixties introduced us to 'Soft Lights and Sweet Music', Carole's Wednesday evening very relaxed TV series backed by the Dennis Wilson Quintet. This was the BBC's entry at the first International Television Festival held in Montreux in Switzerland during May 1961. While on radio there was a 'Date With Carole'.

In May 1969 she joined her old boss Geraldo on a big reunion concert at the Royal Festival Hall. And so it went on and the lady was still busy working into the eighties.

Carole, who in the sixties had gone to live in America where her husband's work had taken him, eventually retired with him to Devon. She

died there, after a long battle against cancer, on 8th January 1997, aged 69.

Carole Carr Recordings

H.M.V.

BD 5877 Feb 45 'Pretty Kitty blue eyes' (*reverse v. Jane Lee*)

PARLOPHONE

(*with Geraldo orchestra*)

F 2064 Mar 45 'A little on the lonely side'
F 2069 Apl 45 'Sleigh ride in July'
F 2078 Jun 45 'I'm beginning to see the light'
F 2081 Jly 45 'Chewing a piece of straw (*with Len Camber*)'
F 2086 Sep 45 'Can't you read between the lines'
F 2087 Sep 45 'Let him go let him tarry '
F 2093 Oct 45 'I walked in / Little yellow bird'
F 2097 Nov 45 'My heart sings'
F 2106 Dec 45 'Gotta be this or that'
F 2113 Jan 46 'Ev'ry time I fall in love'
F 2114 Jan 46 'Did you ever get that feeling in the moonlight'
F 2120 Feb 46 'So-o-o in love'
F 2151 Jun 46 'Coax me a little'
F 2152 Jun 46 'Don't be a baby, baby (*with Dick James*) /

I'd like to get

you alone'
F 2161 Aug 46 'Patience and fortitude / Come to baby do'
F 2187 Nov 46 'Running around in circles / This is always'
F 2200 Feb 47 'Zip-a-de-doo-dah'
F 2201 Jan 47 'Ole buttermilk sky'
F 2205 Feb 47 'The things we did last summer /

Sooner or later'

F 2213 May 47 'The rickety rickshaw man'
F 2217 May 47 'That's the beginning of the end'
F 2222 Jun 47 'Harriett (*with Denny Vaughan*)'
F 2230 Jly 47 'People will say we're in love'
F 2234 Aug 47 'The little old mill'
F 2239 Sep 47 'Doin' what comes naturally /

Manague

Nicaragula'

F 2258 Dec 47 'I wish I didn't love you so'
F 2279 Mar 48 'Golden earrings'
F 2290 May 48 'Where flamingos fly / Sometimes

I think

of spring'

H.M.V.

B 10420 Feb 53 'Heart and soul / It breaks my heart'
B 10436 Mar 53 'How much is that doggie in the window /

Your mother and

mine'

(*acc by Frank*

Cordell orch)

B 10486 Apl 53 'Dancing with someone / Where in the world'
B 10570 Sep 53 'Vaya con dios / P.S. I love you'

Pearl CARR

Pearl, later to become one half of the successful Teddy Johnson and Pearl Carr singing duo, had long been in the business before meeting Teddy. Born 2nd November 1923 at Exmouth, Devon into a show business family, her father was a theatre owner and her mother a dancer, it's therefore no wonder that she grew up with the stage in her blood. Her sister Sylvia became a dancer with the Folies Bergere and brother Tom was a ballroom dancing champion.

When she was seven Pearl's family moved from Exmouth to London and there she joined a juvenile dance troupe and appeared in pantomime. At seventeen she became one of C.B. Cochran's young ladies and spent two years appearing in his revues. It was during this period that she began singing and decided that she preferred it to dancing.

In 1944 Pearl joined the Philip Green Band where the drummer and occasional vocalist was a young Teddy Johnson. Also singing with the band was Phil's wife Dorothe Morrow and as a trio they were known as The Three in Harmony. After some time on the road with Phil Green, Pearl moved over to the Leslie Douglas Orchestra, where she shared vocals with Leslie and also led a quintet of band members called The Serenaders. Her touring with Leslie included long tours of service camps in Germany during 1946 and 1947 and she also broadcast and recorded with the orchestra.

At a jazz jamboree concert in May 1948 Pearl sang with the bands of both Leslie Douglas and Cyril Stapleton. This indication of another possible change in direction was soon confirmed when she joined Cyril who was resident at London's Embassy Club.

About this time Pearl also broadcast with Vic Lewis and his Orchestra as a member of the Skymasters vocal group. She broadcast regularly with Cyril Stapleton on his 'Golden Slipper Club' series. Her fellow vocalist with the orchestra was Dick James and later Pearl recorded some first class duets with him. When the first series of radio's 'Sing It Again' began on 19th January 1949 Pearl was one of the vocal team along with Carole Carr, Stella Nichol, Sam Browne, Johnny Eager and Lee Lawrence.

In February 1949 the Stapleton orchestra returned to touring, but Pearl decided to stay in town and left Cyril to replace Cliff Adams in The Keynotes vocal group. She still did solo broadcast work on programmes like 'Band Parade' and from January 1950 showed she also had a comedy side when she played the dumb girlfriend on the radio series 'Breakfast With Braden' that starred Bernard Braden along with Benny Lee and Nat Temple's Orchestra. Pearl featured on Robert Farnon's 'Journey Into Melody' and had her own series 'In The Blue Of The Evening', on which she was joined by Malcolm Lockyer's Starlight Orchestra and The Kingpins. All this added up, in February 1951, to Pearl being voted top female singer in a 'Melody Maker' readers' poll.

Broadcasting with Stanley Black on his 'Black Magic' series brought her into contact with Teddy Johnson again and by August 1952 their partnership on record had begun. In November she joined Teddy on Radio Luxembourg's 'Song Time', a series sponsored by Empire Pools, that Teddy had already been doing with Kathran Oldfield for over a year. On this long running show Pearl and Teddy were to become labelled as Luxembourg's own singing sweethearts. From August 1954 the couple sang on 'Anything Goes', another Luxembourg series for that never to be forgotten Horace Batchelor Infra-draw Method, which Horace regularly informed us was from "Keynsham, that's K.E.Y.N.S.H.A.M. near Bristol".

It was during 1953 that Pearl, now working with Teddy as often as possible, decided it was time to part company with The Keynotes with a view to touring with Teddy in variety. On 2nd November 1953 she appeared with Peter Knight's Merrymakers, Jean Campbell and Dick James on the Royal Variety Performance at the London Coliseum in a 'Musical Memories' section.

Throughout the early 1950's Pearl continued her radio, music and comedy role with Bernard Braden shows which progressed through 'Bedtime with Braden', 'Between time with Braden' and 'Bedlam with Braden', all highlighting Pearl's keen sense of fun. In all of them she worked alongside her old friend Benny Lee to the accompaniment of Nat Temple's Band. Another comedy show she joined was 'Curioser and Curioser' in 1956. This was a short lived series that starred Peter Sellers, Spike Milligan and Beryl Reid.

It was from mid 1954 that Pearl and Teddy, now engaged, began touring together and from here on they were almost inseparable. They appeared together in pantomime that year in 'Aladdin' at Wolverhampton Grand.

Their marriage in June 1955 was a very private affair at Marylebone register office and was a surprise to everybody, including both families, for a big wedding had been planned to take place on 9th July.

Pearl and Teddy continued to tour in variety as well as their numerous radio and television appearances. They were regulars on the Winifred Atwell shows right through the decade. The couple recorded for several different labels, their most notable disc being 'Sing, little birdie' with which they won the British heat of the 1959 Eurovision Song Contest and came second in the final. This success sent the record into the charts reaching No.12 position at the beginning of April. They had one other chart entry with 'How wonderful to know' making No.18 in April 1961. Pearl also made a handful of recordings on the Embassy label.

As the fifties faded into a memory, and despite the changing musical styles, Pearl and Teddy continued to be as busy as ever. Every year throughout the sixties and seventies they could be found at one of the major seaside resorts in a summer variety show.

In November 1986 they were the joint subject of 'This is your Life' introduced on television by Eamonn Andrews. The following July they starred in a revival of Stephen Sondheim's 'Follies' at the Shaftesbury Theatre, virtually stopping the show with the song 'Rain on the roof'.

During 2004 the couple enjoyed a tribute luncheon to them, arranged by the Concert Artists Association and the very next day, September 4th, Teddy celebrated his 85th birthday.

Pearl Carr Recordings

REGAL ZONOPHONE (with Leslie Douglas Orch)

MR 3797 Jun 47 'Don't dilly dally on the way (with The

Skymasters) / Honeysuckle

and the bee'

COLUMBIA (with Lou Preager Orch)

FB 3486 May 49 (with Rusty Hurren) 'Hang on the bell
Nellie'

FB 3487 May 49 'Manana'

DECCA (acc by Cyril Stapleton orch on most)

F 8946 Aug 48 'P.S. I love you'

F 9043 Dec 48 'Anything I dream is possible /
Say that

you're mine'

F 9055 Jan 49 'Brush those tears from your eyes'

F 9566 Jan 51 (with Mantovani Orch) 'Work song'

F 9634 Mar 51 (with Dick James) 'You know you
belong to

somebody else / Blue

for a boy'

F 9706 Jun 51 'Land of make believe / Got any
dough, Ma?'

F 9707 Jun 51 (with Dick James) 'Mariandl-andl-andl
/

With all my heart

and soul'

F 9730 Jly 51 'There's no boat like a row boat /
All for the want

of a kiss'

F 9733 Aug 51 'There's a harvest moon tonight /

Blue eyes'

F 9773 Oct 51 'It takes no time to fall in love /

Ordinary people'

F 9825 Jan 52 'Detour / Down the trail of aching
hearts'

F 9872 Mar 52 (with The Kings Men) 'Shepherd of
the hills'

(reverse v. The

Johnston Bros)

COLUMBIA

DB 3122 Aug 52 (with Teddy Johnson) 'No one could
love you

more / My

heart's desire'

DB 3205 Dec 52 Take me in your arms and hold me /
Ghost

of a rose'

DB 3220 Jan 53 (with Teddy Johnson) 'The young in
heart'

(reverse

T.J. solo)

EMBASSY

WB 135 Jly 55 'Where will the dimple be / Sweet
and gentle'

WB 154 Nov 55 'Love me or leave me /
I'll never stop

loving you'

WB 155 Dec 55 'Arrivederci darling / I want you to be
my baby'

WB 164 Feb 56 'Young and foolish / Cross of gold'

WB 180 Apl 56 (with The Canadians) 'Our melody'
(reverse v. only The

Canadians)

POLYDOR (all with Teddy Johnson)

BM 6026 Jun 56 'Down by the sugar-cane'
(reverse T.J. solo)

BM 6033 Nov 56 'Song for sweethearts' "

" "

BM 6068 Apl 57 'I'd give you the world / Cinco
robies

PYE NIXA (all with Teddy Johnson)

N 15110 Nov 57 'Tomorrow tomorrow' (reverse T.J.

solo)

N 15123 Feb 58 'Sweet Elizabeth / Never let me go'

COLUMBIA (all with Teddy Johnson)

DB 4260 Feb 59 'Petite fleur / Missouri waltz'

DB 4275 Mar 59 'Sing little birdie / If only I could live
my

life again'

DB 4318 Jun 59 'Tell me, tell me / Viva viva amour'

DB 4397 Jan 60 'The five pennies / Pazzo pazzo'

DB 4603 Apl 61 'How wonderful to know / My dearest
dear'

DB 4764 Jan 62 'I can give you the starlight / Be
mine'

DB 4916 Nov 62 'To know that you love me /
How lucky

you are'

DB 7186 Jan 64 'Tell me again and again / If I loved
you'

DB 7508 65 'The girls that boys dream about /
No

other love'

H.M.V. (with Teddy Johnson)

POP 697 Jan 61 'Pickin' petals / When the tide turns'

Ronnie CARROLL

Born Ronald Cleghorn on 18th August 1934 in Belfast a near neighbour of another successful fifties singer Ruby Murray, his main interest as a schoolboy was football. Ron was in the Northern Ireland national youth team and went on to play for Ballymena United Football Club, until a leg injury put an end to any dream of a professional football career.

So Ronnie the footballer decided to become Ronnie the voice. He had always found it easy to wrap his vocal chords round a popular song and to do reasonable imitations of his favourite singers. Aged 17 and working as a milkman, he entered a talent contest cum audition for 'sound alike' singers at the Belfast Opera House. He had intended to do a Sinatra on 'Embraceable you', but when the day came, having a bit of a cold and being a little husky, he sang 'Mona Lisa' as Nat King Cole. This change of mind was probably the most important he ever made, for not only did he win the £15 prize but also the chance to become Nat King Cole in the touring show 'Hollywood Doubles'.

For five years the show took him to variety theatres all over Britain and service camps in Germany. In October 1955 they arrived at the Metropolitan in London's Edgware Road and he got another lucky break. In the audience was the Philips recording manager Johnny Franz who considered Ronnie's voice worth putting on disc and signed him up.

Albert Stevenson, a Northern television producer, also saw Ronnie at Sheffield and booked him for a 'Camera One' transmission on Tuesday 10th January 1956. Singing 'Love is a many splendoured thing', he became an overnight success with the public asking for his records and record companies trying to sign him. Philips, who had got there first, issued Ron's first disc, coupling 'Last love' with 'My believing heart', in February.

He appeared on Jack Jackson's T.V. show on Sunday, 5th February and B.B.C's 'Off the Record' on the 13th to promote the record. On

10th April he broadcast live at the B.B.C. Festival of Dance Music from the Royal Albert Hall and, from 14th April, began a regular spot on comedian Jimmy Wheeler's T.V. series. He joined Joan Turner and The Hedley Ward Trio on the radio series 'Calling the Stars'.

Leaving his Nat Cole voice behind him, Ronnie continued to tour variety theatres, but now as a solo act. He made a triumphant return to his home town with a week at the Belfast Opera House from 28th May 1956.

It was Ronnie's third disc, 'Walk hand in hand', that gave him his first hit parade success. During eight weeks on the charts it reached No.13 at the end of August 1956. American Tony Martin had fared better, with his version almost making it to the top two weeks earlier. It was only held back because of Doris Day's 'Whatever will be will be' beginning its six week run at No.1.

For the next couple of years Ronnie spent much time touring in variety all over Britain, plus a spell during July 1957 at Cafe Roma and Villa Marina in Alassio, an Italian resort popular with English tourists. By 1958 he was touring less, preferring to stay in London where he shared a flat in Harley Street with fellow vocalist Glen Mason, concentrating on radio and television work. Ron was seen on numerous 'Oh Boy' and 'Six Five Special' T.V. shows and from March 1958 was resident on radio's Thursday evening series 'Moonlight Serenade'.

And there were of course the records, but 'The wisdom of a fool' that made No.20 at the beginning of April 1957 was Ronnie's only other disc to reach the charts during the fifties. In fact the 1960's were kinder chart wise, with two of his singles 'Roses are red' and 'Say wonderful things' both making the Top Ten. He also turned his hand to writing songs, 'Each little thing that happens', a July 1958 release was his and 'A moment ago', which Glen Mason recorded, was a joint effort with Glen.

In December 1958 Ronnie starred in his first pantomime, playing Renaldo the toyman in 'Goldilocks' at Sheffield's Lyceum Theatre, with Peter Butterworth and Karen Greer. When the panto season finished at the end of February, it was a lot more television for Ron with a 'Saturday Spectacular' with Dave King, several 'Oh Boy', 'Disc Break', 'Late Extra' shows, plus a couple of new series, 'Hooray and Co' with Pat Lawrence and 'Song Parade', which he also introduced. During the year he made his first visit to America, but the most important day of 1959 was Friday 23rd October, the day he married musical comedy singer Millicent Martin. This was a glittering show business event and with Ronnie's popularity at the time, it made all the papers. Glen Mason was best man.

During the sixties Ronnie moved on to the cabaret club circuit, although he often said he would rather have been an agent or producer, he admitted he didn't really like appearing at all. The discs kept coming and twice he represented Britain on the Eurovision Song Contest, first with 'Ring-a-ding girl' in 1962 and then 'Say wonderful things' a year later. On television he hosted at least two series of 'The Half Door Club' for the BBC and there were still the summer seasons, such as at Bournemouth Winter

Gardens in 1963, with wife Millie appearing at the Pavilion.

However everything wasn't always so rosy, Ronnie admitted he gambled a lot and by the mid-sixties his marriage had broken up. A second try at marriage made with Olympic runner June Paul, produced two sons, but it fared little better and was also over by the eighties. Once a big earner Ronnie had lost most of his money by then, much of it on a failed club venture with June in Grenada. Back in the UK nobody wanted to book a forgotten fifties singer, so Ron began running a refreshment stall in London's Camden Market.

By the mid-nineties with another failed marriage behind him (it produced a third son and a daughter) Ron was still singing the occasional song, but for most of the time was helping to run a jazz club and cafe in North London belonging to second wife June.

Turning to politics Ronnie stood as an independent candidate for Hampstead and Highgate in the 1997 General Election. One of his slogans was "You voted a monkey as Mayor, now vote me as the organ grinder". In 2005 he was back on the election trail, contesting the Belfast seat as candidate for the 'Vote Yourself a Rainbow Dream Ticket Party'.

Also in 2005 Ronnie was back on record with the issue of a newly recorded album 'Back on Song' a collection of ten standards on the Dream Ticket label, accompanied by a small group led by Israeli jazz saxophonist Gilad Atzmon. At the age of 71 there was still a lot of life left in Ronnie Carroll.

Ronnie Carroll Recordings

PHILIPS		(acc by Wally Stott orch on most)
PB 553	Feb 56	'Last love / My believing heart'
PB 576	Apl 56	'Forever darling / This same heart'
PB 605	Jly 56	'Walk hand in hand / Sweet heartaches'
PB 623	Sep 56	'It only hurts for a little while / Love me as though there were no tomorrow'
PB 648	Nov 56	'This is only the beginning / Canadian sunset'
PB 667	Feb 57	'The wisdom of a fool / Without love'
PB 695	May 57	'Around the world / Let there be you'
PB 731	Sep 57	'Bon voyage / Esther'
PB 768	Dec 57	'Never be afraid / April love'
PB 801	Mar 58	'To be loved / You're the greatest'
PB 841	Jly 58	'Desire me / Each little thing that happens'
PB 856	Oct 58	'Dormi-dormi-dormi / Woman in love'
PB 904	Feb 59	'Walk with faith in your heart / Sweet music'
PB 944	Jly 59	'Wonderful / The wonder of you'
PB 973	Nov 59	'I must have done something wonderful / Someone somewhere'
PB 1004	Mar 60	'Footsteps / Where walks my true love'
PB 1060	Sep 60	'Chain gang / You've got to move two mountains'
PB 1112	Mar 61	'That's when you'll know / Runaway'
PB 1222	Mar 62	'Ring-a-ding girl / The girls in their summer dresses'

Jean CARSON

Appearing in the 1953 comedy film 'Love In Pawn', Jean plays the daughter of a pawnbroker (Reg Dixon) and attempts to seduce Bernard Braden, who's been put into pawn (?) by his

H.M.V. (acc by Reg Owen orch on most)

B 10861 Apl 55 'My crazy little mixed up heart /
I don't know whether to
laugh or cry'
B 10871 May 55 'Unchained melody / Evermore'
B 10900 Jly 55 'This must be wrong / My lonely
lover'
POP 124 Nov 55 'In love for the very first time / Close
your eyes'
POP 515 Jly 58 'Ask me a question / In the gloaming'
(with
*Rita Williams Singers acc by
Geoff*
Love orch)
COLUMBIA

DB 4125 May 58 'I could have danced all night /
Wouldn't it be
loverley' (with Rita Williams
*Singers acc by
Geoff*
Love orch)
GALA

XP1021 Oct 58 'Stupid cupid' (one track of a cut price
E.P)
DECCA

F 12405 May 66 'Another love / I don't know the
words'
(from the show 'Strike
a Light')
F 12796 Jun 68 'Parade in town / Sing happy'

Roy CASTLE

I suppose Roy Castle is probably remembered by most people for his many years hosting the TV show 'Record Breakers', but this was just one of the successful peaks of a career that lasted over fifty years and saw him rise from music hall stooge to all round musician, singer, dancer, comedian and, ultimately, television presenter.

Born on 31st August 1932 in the village of Scholes, West Yorkshire, Roy's first introduction to show business came when his mother took him to see a pantomime at Huddersfield Palace. In usual panto tradition the comedian asked for several boys and girls to come up on to the stage and sing. Roy was the only boy to go up and consequently got a big round of applause.

Seeing the potential in her son, his mother had soon booked him for an audition with local husband and wife team Norman Teale and Mildred Crossley, who ran a show called 'Youth On Parade'. Roy was taken on and did a summer season at the Sunnyvale Open Air Theatre near Brighouse in Yorkshire. He did a routine of tap dancing and songs, and by the age sixteen Roy was touring in Teal's production, 'Happiness Ahead'.

Two years National Service served with the R.A.F., mainly in Scotland, ended in November 1952 and Roy returned to the boards getting a booking as the cat in pantomime. He then joined up again with Norman Teal and with Marjorie Kendall formed a musical comedy trio, touring in the show 'Randall's Scandals' headed by that outrageous and unpredictable North Country comic, Frank Randall. Already quite proficient on trumpet (learned in the army), Roy added almost every instrument in the band to his

repertoire and it wasn't long before he was appearing in variety as a solo all-rounder.

During the summer season of 1956 Roy was appearing as a bottom of the bill act at Blackpool's Central Pier. Starring on the pier that year were the ever youthful Jimmy Clitheroe and that great laid back comedian Jimmy James (a master of comic timing). One night, one of James' stooges was sick and Roy was asked to fill in. It's no doubt that Roy was as familiar with the routine as the great comic himself and made such a good impression that he was taken on as part of Jimmy James' stage act.

Moving practically overnight from his bottom of the bill slot to becoming part of one of Britain's favourite variety acts was the big turning point in Roy's career. Still an unknown name, but at least he was appearing in all the top theatres and alongside one of the finest comics of his day. For two years he played one of James' foils in numerous sketches, including the once seen, never forgotten "It's in the box?" routine. It was obvious to many that here was a new star in the making and one taking notice was singer Dickie Valentine. He gave Roy much encouragement and a solo spot on his ITV 'Saturday Spectacular' show during September 1958, where Roy dazzled the viewers with his fast moving song, dance, comedy, and trumpet playing routine. It went down so well that he was back on ATV 'Sunday Night at the London Palladium' two weeks later. During October Roy did two weeks at London's Prince of Wales Theatre with the American singing star Kathryn Grayson and appeared with Dickie Valentine at Brighton Hippodrome.

Still virtually unknown to most of the audience, Roy became headline news after his superb performance on the annual Royal Variety Show at the London Coliseum on Monday 3rd November 1958. With competition on the show from such greats as Max Bygraves, Bruce Forsyth, Harry Secombe, Harry Worth and Tony Hancock only Roy and Eartha Kitt were honoured with calls for an "encore". As one newspaper the next day said "he held the audience in the palm of his hand and stole the show".

Phones at the office of Lew & Leslie Grade, his agents, didn't stop ringing with offers of work and by the end of the month he was in Pye's studios making his first disc, appropriately titled 'Mr. Music Man'. Before Christmas Roy was back on TV with another up and coming all rounder, Bruce Forsyth, on the first of a new ITV series 'New Look'. He was on 'Sunday Night at the London Palladium' again on the first Sunday of 1959 and Jack Jackson's TV show later in the month. February began with two weeks in cabaret at one of London's top hotels, the Savoy, followed by a week on home ground at Huddersfield's Ritz Theatre. A review praised his act as "something for everyone, he tells gags, dances, sings, plays creditable guitar and trumpet, and rounds off with some remarkably good impressions".

From the end of March, Roy joined Frankie Vaughan, The Kaye Sisters and King Brothers in a London Palladium revue, 'Startime', that ran for two months leading up to another summer season at Blackpool. George and Alfred Black

had booked him for their 'Jubilee Show' at the Palace Theatre immediately after his Royal Variety success and this time Roy's name was on top of the bill along with singer Marion Ryan. October saw the start of his own series of ATV shows, 'Castles On the Air' (a title later revived for radio) . Roy rounded off the year in panto, playing Simple Simon in 'Humpty Dumpty' at the Palladium with Gary Miller, Harry Secombe and Alfred Marks.

As the fifties turned into the sixties Roy Castle was one of this country's most popular entertainers. He was back at the Palladium in 1961, in Bernard Delfont's 'Let Yourself Go' with Harry Secombe, Marion Ryan and Eddie Calvert.

In 1963 he married 23 year old dancer Fiona Dickson and so began a happy marriage that despite its ups and downs (due to the pressures of a show business life - Roy admitted at one time he had a drink problem) survived until his untimely death.

He appeared in musical comedy; in 'Pickwick' on Broadway and 'Singing In The Rain' with Tommy Steele at the Palladium; and on film in 'Dr. Terror's House of Horrors', 'Dr. Who and the Daleks' and 'Carry On Up the Khyber'.

There were further TV series over the years, but none were to be so long lasting as the one based on the Guinness Book of Records. Aimed mainly at a junior audience 'The Record Breakers' became family viewing in many homes and kept him busy for over ten years. Roy himself rated an entry for some of his high speed tap-dancing routines.

It was ill health that finally slowed him down, a hip replacement reduced some of his on stage clowning and, more of a blow to Roy, participation in sports like golf and cricket. But the biggest challenge came in 1992 when he was diagnosed as having lung cancer (Roy, a non smoker blamed it on all the smoky clubs he had worked in). During a two year fight he never gave up, putting all the energy he had left into fund raising for cancer based charities. In 1993 he was appointed an OBE.

Roy finally lost his battle on Friday 2nd September 1994 when he died at his Buckinghamshire home aged 62, survived by Fiona, two sons and two daughters.

Roy Castle Recordings
PYE NIXA

N 15173 Nov 58 'Mister music man / In my heart'
N 15215 Aug 59 'The chosen few / Bimpy' (*acc by Peter Knight*
orcxh)
PHILIPS

PB 1032 Jun 60 'Rosie Lee / Sunday best'
PB 1087 Dec 60 'Little white berry / Crazy little horn'
PB 1162 Jly 61 'A lonesome cup of coffee / A matter of who'
BF 1217 Mar 62 'Kind of a song / Shenandoah'
326529 Jly 62 'On a slow boat to China /
Ac cent tchu ate
the positive'
C.B.S.

201736 65 'Dr.Terror's house of horrors /
Voodoo girl'

COLUMBIA

DB 8089 66 'April showers / Soon it's gonna rain'
DB 8155 67 'Scarborough fair / Where do you go'

M.G.M

MGM1486 Jly 69 'Misty roses / If I do'

PYE

7N 45664 77 'On this night of a thousand stars /

Argentina'
Don't cry for me

Francisco CAVEZ

Born in 1919 in Milan, he came to England with his family when he was twelve and as Frank Cava studied at the London School of Music.

In 1945 he formed his own Latin American style group, leading it on accordion. West End club work kept him busy and for two years he was a member of the Santiago Lopez band at the Milroy Club.

In June 1948 he assembled a new band for a booking at the Venice Lido adopting the name Francisco Cavez and his Orchestra Tipica. During the late 1940's and through the 1950's the Cavez band toured extensively in Europe and North Africa, as well as playing seasons at West End clubs including Ciro's and the Copacabana. For some time during the mid-1950's Francisco was resident at the Savoy Hotel, taking over when Roberto Inglez left to tour South America. While at the Copacabana and also in the early days at the Savoy, his vocalist was Ronnie Harris, who became a popular solo artist on Columbia records. Later at the Savoy, Stuart Gordon took over.

Francisco composed a lot of Latin style music, including his own signature tune 'Theme Tropical'. Many of his recordings were for overseas release only and his popularity was probably greater in Latin American countries than at home.

Francisco Cavez Orch UK Releases
NIXA

NY 7151 Apl 51 'Choo choo samba / Bambi samba'
NY 7152 Apl 51 'Tamboo / Un poquito di tu amor
(Mama does NY 7153 Apl 51 'The rooster / Sin
motivo' the mambo)
NY 7154 Oct 51 'Moracco / Chica boa'
NY 7155 Oct 51 'Sol tropical / Somos diferentes'
both v. Tino
Christidi
H.M.V.

B 10642 Feb 54 'Mambo No.5 / Carnavalito'

PARLOPHONE

R 4123 Jan 56 'Arrivederci darling / Ecuador'

Frank CHACKSFIELD

One of the big names associated with fifties' orchestral music, Frank, born on 9th May 1914 at Battle in Sussex, began his musical career there while still in his teens as organist at the local church. Later he began working in a solicitor's office but decided to become a professional musician and in 1936 formed his

own band.

Signing up for service during WW2, Frank joined the Royal Signals, but was later posted to the army entertainment section at Salisbury. It was here he met and formed a lifelong association and friendship with Charlie Chester. During the war years they worked together in 'Stars in Battledress' and after the war Frank continued as arranger - conductor on Charlie's 'Stand Easy' radio shows. Charlie was Frank's 'best man' when he married Jeanne in 1946. He also wrote and performed all the linking music for a 1950 radio series 'Puffney Post Office' that featured comedian Jon Pertwee. It was during the early fifties that he formed The Tunesmiths, possibly his most successful group, that often broadcast on 'Breakfast Special' and featured on the Jimmy Jewel and Ben Warriss long running series, 'Up the Pole'.

On record Frank led the orchestra backing on some late forties Ronnie Ronalde Columbia sides and later backed Petula Clark and other artists on the new Polygon label. He also made a number of non-vocal discs for Polygon, Oriole, Columbia and Parlophone before settling down with Decca in 1953.

One of the Parlophone sides, 'Little red monkey', a tune also given a comedy treatment by radio's 'Take It From Here' team of Jimmy Edwards, Dick Bentley and Joy Nichols, took Frank to No.10 on the newly launched 'New Musical Express' Top Twelve in April 1953. His first issue from Decca was music from the Charles Chaplin film 'Limelight', with 'Terry's theme' becoming the Chacksfield Orchestra's second chart entry, staying there from May till October reaching the No.2 slot. Also a big seller in America, the record reportedly sold over a million copies world-wide, as did 'Ebb tide', Frank's second Decca disc, that also did well overseas. America's 'Cash Box' magazine voted him "the most promising new orchestra of 1953", and Frank closed a most successful year with a coast to coast tour of the States.

A rare concert performer, Frank continued to record prolifically over the decade and beyond, having a further two chart entries with 'In old Lisbon' and 'The donkey cart', both in 1956. He composed music for several films and continued to lead orchestras for radio and TV into the eighties.

Frank, described as a friendly and courteous man with a great big smile, although somewhat stubborn, died after a long battle with Parkinson's disease on 9th June 1995 aged 81, survived by his wife Jeanne.

Frank Chacksfield Orchestra Recordings

POLYGON

P 1008 Jun 51 (with Petula Clark) 'Rose Rose I love you /

Clickety clack'
P 1014 Aug 51 (with Jan Rosol) 'Love's roundabout /

Melancolie'
P 1023 Nov 51 'Kate-chen / Sleigh ride for two'
P 1027 Dec 51 'Flirtation waltz / Prelude to a memory'
P 1051 Oct 52 (with Monty Norman) 'You belong to

me /

Melody'
P 1053 Nov 52 " " 'The valley of the roses / Takes two

to tango'
COLUMBIA (F.C. Singing Strings)

DB 3052 Jan 52 'Pulling strings / Gin-fizz'
DB 3142 Sep 52 'Lovely day / Happy times'

ORIOLE (F.C. Tunesmiths)

CB 1107 Jun 52 'Meet Mister Callaghan / Prelude rag'

PARLOPHONE

R 3611 Dec 52 'Junior Miss / Quite rhythm blues'
R 3658 Feb 53 (F.C. Tunesmiths) 'Little red monkey (featuring Jack Jordan on

clavoline) /

Roundabouts

and swings'
R 3702 Jun 53 (F.C. Tunesmiths & the Ebonaires) 'The red canary / Big

mamou'
DECCA

F 10106 May 53 'Terry's theme / Incidental music' (both from

Limelight)

F 10122 Jun 53 'Waltzing bugle boy / Ebb tide'
F 10160 Aug 53 'Golden violins / A girl called Linda'
F 10181 Oct 53 'Golden tango / Dancing princess'
F 10255 Feb 54 'Song of Canterbury / The Pied Piper'

F 10284 Oct 54 'Pizzacato rag / Fiddler's boogie'
F 10315 May 54 'Black velvet / Misty valley'
F 10354 Aug 54 'Smile / Piper in the heather'
F 10387 Oct 54 'Lonely nightingale / Sur le pave'
F 10467 Feb 55 'Blue mirage / Lady from

Luxembourg'
F 10511 Apl 55 'My bacarolle / Honeymoon love song'

F 10553 Jly 55 'A Kid For Two Farthings / Song of the trees'

F 10639 Oct 55 'Love is a many splendored thing / Lights

of Vienna'

F 10653 Nov 55 'The shifting whispering sands /

Cockleshell Heroes'

F 10689 Feb 56 'In old Lisbon / Memories of you'
F 10743 May 56 'The donkey cart / The banks of the Seine'
F 10786 Sep 56 (F.C. Tunesmiths) 'Soft summer breeze /

Fanagalo'

F 10843 Jan 57 'Your love is my love / Breath of spring'

F 10904 Jun 57 'Voyage of the Mayflower / Catalan sunshine'

F 10928 Aug 57 (F.C. Tunesmiths) 'Costa Brava wedding march

/ Sahara'

F 10974 Jan 58 'Silver sands of Samoa / Katsumi theme'

F 11027 May 58 'Rodeo / Souvenirs of love'

F 11052 Aug 58 'Luxembourg waltz / Smile of a Latin'

F 11070 Oct 58 'My hearts in Portugal / Love by starlight'

F 11146 Jly 59 'A Paris valentine / Java boogie'

F 11188 Nov 59 'On the beach / Take a giant step'

F 11215 Feb 60 'Love is like a violin / La rosita'
 F 11268 Sep 60 'Angelique / Caroline'
 F 11278 Oct 60 'The Dark At The Top Of The Stairs
 theme /

Madeline'
 F 11320 Feb 61 'The girls of Copenhagen / Couscous'
 F 11393 Sep 61 'King Of Kings theme / Francis Of

Assisi theme'
 F 11439 Mar 62 'Face To Face / The Sky At Night'
 (TV themes)
 F 11480 Jun 62 'Roman tango / Tiara tahiti'
 F 11565 Jan 63 'Lawrence Of Arabia theme / Parakeets of

Paraguay'
 F 11755 Oct 63 'A New Kind Of Love theme / Cuban
 boy'
 F 11782 Nov 63 'The Victors theme / Tickled pink'
 F 12270 Oct 65 'Marriage lines / Phoenix love theme'
 F 12363 Mar 66 'Born Free / Sandstorm'
 F 12539 Jan 67 'A Countess In Hong Kong theme /
 The caves of

Manacor'
 F 12637 Jly 67 'Summer samba / I'll see you in
 Montreal'
 F 12683 Oct 67 'I've never seen anything like it /

Fabulous places'
 F 12820 Aug 68 'Land of the rainbow / Along about
 now'
 F 12827 Sep 68 'The Good, The Bad and The Ugly
 theme / The

Mercenaries theme'
 F 12871 Jan 69 'Sunshine / Irina'
 F 12904 Apl 69 'Blue lace / Sabor flamenco'
 F 13143 Mar 71 'As lovely as you are / Where do I
 begin'
 F 13277 Feb 72 'My star - Smile / This is my song

(Limelight theme)'

CHAQUITO

Chaquito, who turns up on Fontana singles and
 albums leading a Latin American style orchestra,
 was in fact Johnny Gregory often found as
 arranger / conductor on other labels.

Chaquito Orchestra Recordings
 FONTANA

H 146 Aug 58 'Chaquito / Me voy pa'l Pueblo'
 H 166 Dec 58 'Caravan / "Cha" for three'
 H 265 Sep 60 'Never on Sunday / Song of Orpheus'
 H 266 Apl 61 'Serenata negra / Ola, ola, ola'
 H 274 Nov 60 'The little engine / La fajanada'
 267 249 Oct 62 'One note samba / Mexicano'
 267 264 Feb 63 'Corrida / Francesca'
 267 276 Apl 63 'Special project / Parango'
 H 956 Jly 68 (Quedo Brass) 'Mexican marathon /

The bandit'
 H 1001 Feb 69 " " 'What a difference a day
 made /

Belles of
 Acapulco'
 PHILIPS

6006225 72 'Hawaii Five-O / Ironside'

Dick CHARLESWORTH

Clarinet playing Dick came to work in London
 from Sheffield during the early fifties and sat in

with a number of amateur groups before forming
 his own jazz band about 1956. They were named
 the City Gents because most of them were office
 workers in the City. A number of personnel
 changes led finally to a professional line up in the
 early sixties of Dick on clarinet, leading Bob Rae
 trumpet, Cyril Preston trombone, Pete Deuchar
 banjo, Graham Beazley bass, Viv Cater drums,
 with Liverpool born ex-dancer / actress Jackie
 Lynn on vocals. The band became very popular
 around the university circuit and on the
 continent.

Dick Charlesworth City Gents Recordings

TOP RANK

JAR 558 May 61 'Billy boy / Nightfall'

STORYVILLE

A 45046 Sep 61 'Take her back to Jamacia / Kitty's
 dream'

EMBER (also issued as ALPHA RHYTHM S45-362)

EMB 137 Sep 61 'In a shanty in old shanty town /
 Blue
 blood blues'
 H.M.V.

POP 930 Nov 61 'In the doghouse / You're just in love'
 POP 998 Apl 62 'Smoke rings / Full house'
 POP 1063 Sep 62 'The bachelor gay / Sinner man'
 POP 1268 Nov 63 'Father came too / Amanda'

ORIOLE

CB 1865 Sep 63 'The carioca / Black cat on a fence'

The CHEROKEYS

They were a late forties vocal group, formed
 by bandleader Frank Baron, consisting of his
 wife Vera with Babs and Carol Nolan, Peter
 Knight and Charles Granville. The group became
 resident on radio's 'Ignorance Is Bliss' and aired
 on other shows like 'Variety Bandbox'. The
 Cherokeys recorded with Baron on the Columbia
 and Esquire labels and backed Donald Peers on
 H.M.V.

In June 1950 the group split up, Frank and his
 wife continuing as the Cherokeys, with the
 addition of bassist Jack Fallon, saxist Freddie
 Ballerini, June Arden and Maxine Russell. The
 remaining original four members, with Bette
 Roberts, became The Merry-makers.

The Cherokeys Recordings
 COLUMBIA

DB 2657 Feb 50 'Up the old North Pole / Drink, drink,
 drink'

H.M.V.

B 9915 May 50 (with Donald Peers) 'Let's do it again
 /

Daddy's

little girl'
 B 9925 Jun 50 " " 'Enjoy yourself /
 Across

the meadow'
 ESQUIRE

The Five CHESTERNUTS

This was a 1958 beat group led on drums by comedian Charlie Chester's 16 year old son Peter. Two other young musicians, still to become famous with The Shadows, Bruce Welch and Hank Marvin, were in the line up along with Gerry Furst on harmonica and Johnny Johnson bass & piano. A private recording of two songs, both written by Peter, was thought good enough by Columbia to issue as a single. Pete Chester went on to become a professional musician, recording for Pye.

The Five Chesternuts Recordings

COLUMBIA

DB 4165 Jly 58 'Teenage love / Jean Dorothy'

Childrens Choice

A BBC radio record request programme for young people. It began on Christmas Day 1952 introduced by singer Donald Peers. On air each Sunday morning, it had several presenters until January 1954 when Uncle Mac (Derek McCulloch) was the regular disc spinner and the name became 'Children's Favourites'. Continuing until September 1967, during its later years it tried to come up to date with pop oriented presenters. Derek McCulloch incidentally didn't survive quite as long as the programme, he died in June 1967.

George CHISHOLM

Well known for his sense of fun and first class trombone playing, George began in the business as a 14 year old, playing piano accompanying silent films in his home town of Glasgow.

Born 1915 into a family committed to music, his father was a drummer, his mother a pianist and both his brothers played instruments, by the age of 18 he was a member of Louis Freeman's band at the Glasgow Playhouse. It was here that he began learning trumpet but found the trombone easier and soon featured on it in Duncan Whyte's group, also at the Playhouse. Teddy Joyce heard him and offered him a job with his Blue Lagoon Club band in London.

This was a job that didn't last long and George was then in-and-out of various bands, including three months in Holland with Benny Carter, before joining the Ambrose Orchestra in 1938. George recorded with Carter in the Hague and with Fats Waller in London. His first recordings had been as a member of Louis Freeman's Playhouse Band in June 1934. He made numerous sides with Ambrose and freelanced with many other groups. Having led his own Jive Five on record he played on most of the wartime recordings by Victor Silvester's Jive Band.

George joined the R.A.F. in 1940 and was a founder member of the Royal Air Force Dance Orchestra. Better known as The Squadronaires this was probably the most important of all the

service orchestras and enjoyed great popularity on stage, radio and disc. Throughout the forties and fifties George topped the trombone section of the Melody Maker readers poll.

In May 1950 he gave up touring with the Squads to settle in London. This allowed him to freelance in the radio, TV and recording studio. George played a major role in the BBC Show Band led by Cyril Stapleton, although he still found time to become a member of Alan Kane's band, resident at the Cafe Angalis in Leicester Square, from May 1951 until November 1952. Often a member of the orchestra that backed The Goons on radio his gift for comedy didn't go unnoticed and the character MacChisholm turned up in several episodes.

He regularly "guested" at events either leading an all-star group or solo as on the BBC's first 'Jazz Saturday', broadcast live on radio and television from the Royal Albert Hall on 2nd February 1957. In September 1957 billed as "Europe's Greatest Trombone Player" he featured at the opening of what was claimed as London's most luxurious jazz centre 'Jazz at the Doric' at the Doric Ballroom in Brewer Street.

After the BBC Show Band passed into history George, during the early sixties, played an even more prominent role on television's 'Black and White Minstrel Show', leading a resident jazz group while indulging his flair for comedy. He appeared in the Black and White summer show at Scarborough.

George, despite heart problems, continued to perform regularly through to the nineties, playing in several pantomimes, adding much humour to his musical talents. He recorded several albums with his Gentlemen of Jazz. He was awarded the OBE in 1985 and died in 1998.

George Chisholm led recordings

DECCA (George Chisholm Jive Five)

F 6867 Nov 38 'Let's go / Archer Street drag'
F 6939 Dec 38 'No smoking / Penalty £5'
F 7015 Feb 39 'You'll always be mine / Rosetta'

(leading Melody Maker Competition Swing Band)

F 8176 Aug 42 'Red duster rag' (reverse Anne Shelton

Ambrose) with
(George Chisholm Jive Eight / Orch)

F 8458 Jly 44 '(Eight) Broadhurst Garden blues / (Orch) Mood for trumpet'

F 8507 Mar 45 '(Eight) Little Earle / (Orch) All is not gold

compositions) that glitters' (both G.C.

BELTONA (G.C and the Bluenotes featuring Bert Weedon)

BL 2671 Dec 56 'Honky tonk / D.R. rock'

ESQUIRE (George Chisholm Lollie Jazzmen)

10-519 57 'Lollie rag / When the saints go marching in'

PHILIPS (George Chisholm Tradsters)

PB 1141 Apl 61 'That`s-a-plenty / Jazzing on a scale'
326531 62 'In a Persian market / The glow
worm'

CHRISTIE Brothers

Keith and his older brother Ian, from Blackpool, shared as youngsters a keen interest in jazz. Ian initially took up photography as a career, whereas Keith more or less went straight into music. In 1949 Keith was playing trombone in the Humphrey Lyttleton Band and shortly after Ian joined him on clarinet.

In July 1951 they left Humph to form the Christie Brother Stompers. The line up was completed by Ken Colyer on trumpet, Denny Coffey bass, George Hopkinson drums, Pat Hawes piano and Ben Marshall banjo. Colyer soon left and was replaced by Dickie Hawdon formally with the Chris Barber Band. There were other personnel changes that brought in Nevil Scrimshire on guitar and Pete Appleby on drums.

Over the next couple of years the Stompers became very popular around the jazz club circuit, playing regularly at the Humphrey Lyttleton Club in London`s Oxford Street. They recorded on the Esquire and Melodisc labels.

The band broke up in 1953 when Keith left to join the new Johnny Dankworth Orchestra. Continuing in the music business Keith played in the bands of Ted Heath and Tubby Hayes during the fifties, and in 1961 was joint leader, with Alan Ganley, of The Jazzmakers.

Ian stayed with trad jazz for a while in Mick Mulligan`s Band, but later making use of his photography background, became a Fleet Street journalist.

Christie Brother Stompers` Recordings

ESQUIRE

10-130	May	51	'Moonshine / Rum and Coco-cola'
10-140	Jun	51	'Bill Bailey / Weary blues'
10-160	Aug	51	'Ai ai ai / My buckets got a hole in it'
10-170	Oct	51	'Winin` boy blues / Cielito lindo'

MELODISC

1173	Oct	51	'Heebie jeebies / Creole song'
1196	Nov	51	'Salutation stomp / Bogalousa moan'
1204	Jan	52	'Black cat / Hiawatha rag'
1212	Apl	52	'Down in jungle town / Farewell to Storyville'
1220	Jly	52	'You always hurt the one you love / I`m so glad'
1234	Feb	53	'Fly cat boogie / Old fashioned love'

'The City Ramblers

Originally formed about 1954 by modern artist Russell Quale and his wife Hylda Sims as a folk - country group, they came into their own with the skiffle boom of the mid 1950`s.

Appearing on stage dressed in country gear and led by Quale on kazoo and vocals, plus Hylda guitar and vocals, Chris Bateson bottle blower,

Shirley Bland washboard, Pete Maynard tub bass and occasionally Jimmy McGregor on guitar. They were on the face of it, not an inspiring line up, but obviously able to produce a sound worthy of Tempo putting them on to record.

During August 1957 the group appeared at the World Festival of Youth held in Moscow. In September that year they were at the Metropolitan Theatre in London`s Edgware Road in a show called 'Teenage Sensations of 1957'. They also toured widely on the Continent.

When the skiffle craze began to wane, the City Ramblers adjusted their music to a more 1920`s jazz style, but broke up in the early sixties.

City Ramblers Recordings

TEMPO

A 157	Apl	57	'Lonesome day blues / I don`t know'
A 158	Apl	57	'Ella speed / 2.19 blues'
A 161	Nov	57	'Tom Dooley / Mama don`t allow'

Petula CLARK

Petula, a show-business veteran before she was twenty, went on to become one of Britain`s most enduring International stars. Born in West Ewell near Epsom, Surrey, on 15th November 1932, Pet was singing and impersonating the likes of Carmen Miranda in public when she was only seven and made her first broadcast before her 10th birthday. Her first professional booking came at the age of nine when she sang with the Harry Fryer band at Bentalls Store, Kingston-on-Thames, but, because of her age, they couldn`t pay her so she was given jars of sweets instead.

Her father Leslie saw the potential talent in his daughter at an early age and set out to promote it. From the beginning his intention was to present her not just as a singer, but also as an all round actress and entertainer. During the war years, when he was serving with the Royal Armoured Corps at nearby Chessington, Petula often appeared in concerts at the camp. That first broadcast was an overseas service programme for servicemen, hosted by Joan Gilbert and she sang 'Mighty like a rose' for her uncle serving abroad.

During those years charity concerts were very popular and Petula did many, over 36 by 1942 and in one, at the Royal Albert Hall, she appeared as a cockney kitchen maid. Sitting in the audience was film director Maurice Elvey and he signed her to appear in his 1944 film about war time evacuated children 'Medal for the General'. She appeared in the A.G.Street drama 'Strawberry Road' the same year and 'I Know Where I`m Going' in 1945.

In 1946 she was given a starring role, playing Sid Field`s daughter in 'London Town', a musical film that was meant to be Britain`s answer to the big Hollywood spectacular. Unfortunately the only things big about the film were that it cost a lot of money and was a flop. But Pet continued to be just about the biggest child star in the country, even having her own page, Pet`s Schooldays, in 'Radio Fun' (she later featured in a picture strip in both Radio and T.V Fun). Regularly heard on radio she was one of the first stars to feature on BBC television when it resumed after the war, and was seen daily

singing on test transmissions.

On his demob Leslie became Petula's full time manager and continued to exercise "in the interest of her career" a strict discipline over her private and public life. His aim was to keep her the ever juvenile sweetheart. Well into her teens she was forced to wear ankle socks and a tight bodice to flatten her figure.

During 1947 Petula was to be heard on two radio series. 'Cabin in the Cotton' featured music from the Deep South of America with Edric Connor and Benny Lee, while 'Leave it to the Boys' was a light entertainment show with Monte Rey, Michael Howard and Peter Butterworth.

On Sunday 7th December 1947 she made her London Palladium debut, singing on one of Ted Heath's Swing Sessions. Incidentally, this was also the first public appearance of The Ray Ellington Quartet. A big hit with the Palladium audience, Ted gave 14 year old Petula a prominent spot on his 'New Year Revel' held Friday 2nd January 1948 at London's Seymour Hall.

The 1947 film 'Holiday Camp', all about the passions and intrigue of the visitors to a holiday camp, introduced the Huggett family to a cinema going public and although Petula wasn't yet part of the family, when Ma and Pa Huggett (Kathleen Harrison and Jack Warner) got their own series of films she turned up as their daughter and appeared in several of them. In 1953 the family became the basis of a radio series 'Meet the Huggetts' that ran until 1961 but Petula was never one of the radio family.

Still being groomed as an actress Petula hadn't sung in any of her films, until 'The Huggetts Abroad' that included the song 'House in the Sky'. This was issued on Columbia as her first record in June 1949. Also on the recording was pianist-arranger Joe Henderson who was Pet's accompanist for well over ten years.

On Boxing Day 1948 Petula was in a radio show called 'Rainbow Room' with Bonar Colleano, The Ray Ellington Quartet and the Sid Phillips Band. During 1949 this became a series titled 'Gala Night at the Rainbow Room' and was set in an imaginary night club with Roy Plomley Master of Ceremonies. The producer was Charles Chilton (the same year he was responsible for the better remembered 'Riders of the Range') and the script was by one time dance band vocalist Sid Colin with Roy Plomley.

Petula made a second record for Columbia in July 1949 featuring two popular songs of the time, 'Clancy lowered the boom' and 'I'll always love you', and in December joined Benny Lee on one side of his Decca disc 'Two lips'. But record companies still really just regarded her as a child film star.

About this time a certain Alan Freeman (not the D.J.) had an ambition to create a new recording company and, realising Petula had not been signed up by any of the major labels, approached Leslie Clark with a view to her recording for his as yet un-launched company. Leslie liked the idea, invested in the project and Polygon Records was born.

Testing the market and as yet not having a U.K. distributor, some of the early recordings were only released in Australia on the Esquire label through a contact Freeman had there. One

of them was Pet's version of the Teresa Brewer hit 'Music music music' with backing from the newly formed Stargazers vocal group and an orchestra led by Ron Goodwin on his very first recording session. Many of her early U.K. Polygon releases were also with The Stargazers. In June 1951 she recorded two duets with Jimmy Young, one of the label's early signings. By 1955, when Polygon was swallowed by Pye, there had been 23 Petula Clark issues.

In the 1950 film 'Dance Hall' that featured the bands of both Geraldo and Ted Heath with several ballroom scenes, Petula had a leading role but she didn't get to sing a note - British directors just ignored talent right under their nose. No wonder it was left to Hollywood to turn the musical film into an art form. Ironically the film company hired Petula, accompanied by pianist Joe Henderson, to tour London cinemas promoting the film.

She had plenty of opportunity to sing on radio in the series 'Calling All Forces' and 'Band Parade', plus her own television series 'Pet's Parlour'. She also had a 'Starlight' special all to herself in August. Her popularity was such that by the end of 1950, and still only 18 years of age, she was voted T.V. female personality of the year by 'Daily Mail' readers. On Sunday 5th November she sang with a Geraldo led 75 piece orchestra and The Hastings Girl's Choir at a massive 'Music for the Millions' concert in Harringay Arena.

Continuing her cinema career, Petula was in the 1951 weepie with a hospital setting 'White Corridors' and in 1952 had a leading role in 'The Card' a Victorian period piece. Set in the Pottery towns the film tells how she captures the heart of a poor local lad made good played by Alec Guinness. One of her Polygon releases during 1952 was the film's title song. Also in 1952 came 'Made In Heaven', a film in which she partnered David Tomlinson as a married couple proving, against all odds, that they have never had a quarrel. 1953 found her in the Frankie Howerd and Margaret Rutherford bit of nonsense 'The Runaway Bus'.

From here on we begin to see the change of direction in Pet's career with more emphasis being placed on her vocal talents. She was still living at home, managed and greatly influenced by her father, and did not break away from his dominance until she was about 25.

On record it was her April 1954 release of 'The little shoemaker', a French tune with English lyrics, that began her long list of chart hits. This entered the 'New Musical Express' Top Twelve list early in June and by the first week of August had reached its peak at No.7. 'Majorca' made it to No.12 the following March and her very first release from Pye, 'Suddenly there's a valley' in October 1955, again took her to No.7 position.

During these later years Petula had also been busy touring in variety (unlike many other artists who progress from variety appearances to the silver screen, Pet had gone from films into variety and straight to the top of the bill). She was also a regular on television, often on her own shows and other broadcasts included a Radio Luxembourg series, 'Pet's Song Party', that was recorded weekly at Dr. Barnardo

Homes. One of these sessions resulted in the seasonal Polygon single 'Where did my snowman go'. She returned to an acting role in the 1957 series of BBC radio's long running 'A Life of Bliss', playing the girl friend of bachelor David Bliss (George Cole).

In May 1957 the BBC banned her recording 'The Sky' for its religious overtones, but her next release, 'With all my Heart', became her best seller yet staying in the charts for 18 weeks, rising to a high spot of No.4 the end of September. 'Alone', also from 1957, reached No.8 position during a 12 week stay.

As well as her U.K. appearances Petula had been travelling around Europe doing television radio and concerts. Tailoring her songs towards these audiences she had quite a Continental following, especially so in France where she appeared on their popular 'Musicorama' show singing in French (although she didn't understand the words). She was such a great success, she recorded material solely for issue to the Continental market. It was while promoting these discs during 1958 that she met Claud Wolff, a promotions man for Vogue Records in Paris.

Forming a close relationship, Claud soon took over management of her career and played no small part in building her into the big international star she is today. They married on 8th June 1961 at Bourg-le-Reine, Paris, later going to live in Switzerland.

During the sixties Petula was more popular in France than England, earning the title Rock & Roll Queen of France with songs like 'Ya-ya twist'. Although constantly performing all over the world, her appearances in Britain were few and when she did a solo concert at the Royal Albert Hall in October 1969 it was her first live appearance in this country for over six years.

1969 also saw the release of M.G.M.'s musical version of 'Goodbye Mr. Chips'. Another attempt at a British movie musical, it fared little better than earlier efforts. Nonetheless Pet gave a delightful performance co-starring opposite Peter O'Toole. A year earlier Pet had joined Tommy Steele and Fred Astaire in the film 'Finian's Rainbow', a whimsical tale about an Irish leprechaun that visits America.

Petula continued to record many singles and numerous albums during the sixties. Her first U.K. hit parade No.1 was 'Sailor' in February 1961 (according to the trade paper 'Record Retailer' listing - but 'New Musical Express' only placed it at No.2, held back by Presley's 'Are You Lonesome Tonight'). Continental sales of three recordings from this period, 'Romeo' in 1961 plus both 'Monsieur' and 'Chariot' the following year, resulted in them being rated as million sellers. In 1964 Petula enjoyed the first of many entries on the American charts with 'Downtown', a song from the pen of Tony Hatch. This reached No.1 there (it only made No.2 in Britain). It also became Pet's fourth million seller, due mainly this time to its U.S. sales. Tony Hatch supplied several more of Pet's songs including 'My love' that she recorded in 1965 in the States, where sales once again topped a million. Charlie Chaplin's 'This is my song', from his 1967 film 'A Countess From Hong Kong', was recorded by Pet in four different languages - French, Italian,

German and finally English, assuring another million world-wide sales. Now truly an international star, Petula had her own American T.V. spectacular in 1968.

By the end of the seventies Petula had tired of the peace and isolation afforded by her Swiss home and came back to live in South Kensington. Claud remained in Switzerland, an amicable arrangement that they continue into the nineties. From August 1981 she played Maria in a revival of Rodgers & Hammerstein's 'The Sound of Music' that ran for over a year at London's Apollo Theatre. A 1989 re-mix of her original 'Downtown' single with an up-beat backing, reached No.10 on the U.K. chart. 1993 saw her on Broadway in Willy Russell's 'Blood Brothers' and in 1995 she took over the lead role in the West End production of 'Sunset Boulevard'.

This lady certainly has no intention of giving up and resting on her past laurels. She says herself, that having been performing since a young child she'd be lost without it.

In fact Petula can look back at over 50 years in show business, still looking as young and attractive as ever. Over those years she had worked tirelessly not only on her own career but also with less publicised work for UNICEF (United Nations International Children's Emergency Fund) and justly deserves all the success she has attained.

Petula Clark Recordings COLUMBIA

DB 2538 Jun 49 'House in the sky / Put your shoes on Lucy'

(acc by Joe

Henderson orch)

DB 2551 Jly 49 'Clancy lowered the boom / I'll always

love you' (acc by Freddie

Phillips quintet)

DECCA

F 9285 Jan 50 (with Benny Lee) 'Two lips' (acc by Nat

Temple orch)

ESQUIRE
Australia they

(although only released in

were recorded in U.K. by

Polygon)

E 1011 50 'Out of a clear blue sky / You go to my head'

(acc by Ron Goodwin

orch)

E 1012 50 'Music music music / Blossoms on the bough'

(both with The Stargazers vocal

group

acc by Ron

Goodwin orch)

E 1024 50 'Silver dollar / Talky talky talky' (with Harold Smart organ & The

Stargazers)

RADIOLA (another Australian label)

A 069 P 50 'A boy in love' (reverse v. by Monty Norman)

POLYGON

P 1002 Jan 51 'You are my true love / You're the sweetest in

<i>acc by the</i>		the land' (<i>with The Stargazers</i>	bluebird'	<i>(acc by Tony</i>	
<i>Smart Quintet)</i>		<i>Harold</i>	<i>Osborne orch)</i>		
P 1003	Jan 51	'Beloved be faithful / Fly away Peter'	N 15112 Nov 57	'Alone / Long before I knew you' (<i>acc by</i>	
P 1004	Jan 51	'Tennessee waltz / Sleepy eyes'		<i>Kim</i>	
P 1005	Feb 51	'Teasin' / The black note serenade'	<i>Drake orch)</i>		
P 1008	May 51	'May kway o may kway / Clickety clack'	N 15126 Feb 58	'Baby lover (<i>with Beryl Stott group</i>) / The little	
		<i>(acc by Frank</i>		blue man' (<i>acc by Peter</i>	
<i>Chacksfield Orch)</i>			<i>Knight orch)</i>		
P 1009	Jun 51	(<i>with Jimmy Young</i>) 'Mariandi / Broken heart'	N 15135 Apl 58	'Love me again / In a little moment'	
P 1021	Nov 51	'Cold cold heart / That's how a love	N 15152 Jly 58	'Devotion / St. Tropez' (<i>acc by Bill</i>	
song is born'			<i>Shepherd orch)</i>		
P 1022	Nov 51	'Song of the mermaid / Tell me truly'	N 15168 Nov 58	'Fibbin' / I wish I knew'	
P 1043	May 52	'The card / It had to be you' (<i>acc by Steve</i>	N 15182 Feb 59	'Lucky day / Ever been in love'	
<i>Race quartet)</i>			N 15191 Mar 59	'Suddenly / Watch your heart'	
P 1048	Sep 52	'A boy in love / Fly away Peter'	N 15208 Jly 59	'Where do I go from here / Mama's	
P 1056	Nov 52	'Where did my snowman go (<i>with children from</i>			
is teatime		<i>Dr. Barnardo's Homes</i>) / Anytime	talking soft'		
		now' (<i>acc by Tony</i>	N 15220 Sep 59	'Adonis / If I had my way'	
<i>Osborne orch)</i>			N 15230 Nov 59	'Dear daddy ' Through the live-long day'	
P 1057	Jan 53	'Made in heaven / Temptation rag'	N 15244 Jan 60	'I love a violin / Guitare et tambourin'	
P 1063	Jan 53	'Take care of yourself / My love is a wanderer'	N 15281 Sep 60	'Cinderella Jones / All over now'	
P 1072	Jun 53	'Christopher Robin at Buckingham Palace /	N 15324 Feb 61	'Sailor / My heart' (<i>acc by Peter</i>	
		Three	<i>Knight orch)</i>		
little kittens'			N 15337 Apl 61	'Isn't this a lovely day / Something missing'	
P 1082	Oct 53	'Poppa Piccolino (<i>with children from Dr. Barnardo's Homes</i>) / The	N 15355 May 61	'Welcome home / Les gens diront'	
who-is-it song'			N 15361 Jly 61	'Romeo / You're getting to be a habit	
P 1117	Apl 54	'The little shoemaker / Helpless'			<i>(acc by Peter</i>
P 1121	Jly 54	'Meet me in Battersea Park / A long way to go'	<i>Knight orch)</i>		
P 1128	Jly 54	'Smile / Somebody' (<i>acc by Joe Henderson</i>)	N 15389 Nov 61	'My friend the sea / With all my love' (<i>acc by Peter</i>	
P 1135	Oct 54	'Little Johnny Rainbow / Christmas cards'	<i>Knight orch)</i>		
P 1146	Dec 54	'Majorca / Fascinating rhythm' (<i>acc by Laurie</i>	N 15407 Feb 62	'Some other world / I'm counting on you'	
<i>Johnson orch)</i>			N 15437 May 62	'Whistlin' for the moon / Tender love'	
P 1164	Apl 55	'Chee chee-oo chee / Romance in Rome'	N 15448 Jly 62	'Ya ya twist / Si c'est qui, c'est qui'	
P 1169	May 55	'The pendulum song (<i>with The Radio Revellers</i>)	N 15456 Oct 62	'Jumble sale / Too late' (<i>acc by Peter</i>	
"Mr. Piano"		/ Crazy Otto rag (<i>featuring Joe Henderson</i>)	<i>Knight orch)</i>		
P 1179	Aug 55	'Tuna puna Trinidad (<i>acc by Leslie Weeks</i>	N 15478 Dec 62	'No love no nothin' / The road'	
with you		<i>Calypso Band</i>) / How are things	N 15495 Feb 63	'I will follow him / Darling cheri'	
		<i>(acc by Laurie</i>	N 15517 Apl 63	'Valentino / Imagination'	
<i>Johnson Orch)</i>			N 15522 May 63	'Casanova / Chariot'	
PYE NIXA			N 15551 Sep 63	'Let me tell you / Be good to me'	
N 15013 Oct 55	'Suddenly theres a valley / With your love'		N 15573 Nov 63	'Baby it's me / This is goodbye'	
N 15024 Jan 56	'The little shoemaker / Somebody'		N 15606 64	'Crying through a sleepless night / Thank you'	
N 15026 Jan 56	'Majorca / Fascinating rhythm' (<i>last two discs are both re-issues of earlier Polygon sides</i>)		N 15639 64	'In love / Forgetting you'	
N 15040 Feb 56	'Memories are made of this / Band of gold' (<i>acc by Tony</i>		N 15668 64	'True love never runs smooth /	
<i>Osborne orch)</i>			Saturday sunshine'		
N 15051 May 56	'Fortune teller / To you my love'		N 15722 64	'Downtown / You'd better love me'	
N 15073 Oct 56	'Another door opens / A million stars above'		N 15772 65	'I know a place / Jack and John'	
N 15086 Mar 57	'The sky / Who needs you'		N 15864 65	'You'd better come home / Heart'	
N 15096 Jly 57	'With all my heart / Gonna find me a		N 15945 65	'Round every corner / Two rivers'	
			N 15991 65	'You're the one / Gotta tell the world'	
			N 17038 66	'Where am I going / My love'	
			N 17071 66	'Time for love / Sign of the times'	
			N 17133 66	'I couldn't live without your love / Your	
			way of life'		
			N 17187 66	'Who am I / Love is a long journey'	
			N 17218 66	'Colour my world / To take me home again'	
			N 17258 67	'This is my song / The show is over'	
			N 17325 67	'Don't sleep in the subway / Here comes	
			the morning'		
			N 17377 67	'The cat in the window / Fancy dancin' man'	
			N 17416 67	'The other man's grass / At the crossroads'	
			N 17466 68	'Kiss me goodbye / I've got love	

going for me'
 N 17580 68 'Don't give up / Every time I see a rainbow'
 N 17646 68 'I want to sing with your band / Look to the sky'
 N 17733 69 'Happy heart / Love is the only thing'
 N 17779 69 'Look at mine / You and I'
 N 17840 69 'No one better than you / Things bright and beautiful'
 N 17973 70 'Melody man / Big love sale'
 N 45026 70 'The song of my life / For love'
 N 45091 70 'The world song / I know what love is about'
 N 45112 70 'I don't know how to love him / Song went wrong'
 N 45473 75 'Wind of change / Memories are made of this'
 N 45506 75 'What I did for love / I believe in love'
 N 45650 76 'Downtown / Two rivers'
 N 46099 78 'Downtown / I know a place'
 N 46106 79 'This is my song / I couldn't live without your love'
 POLYDOR
 2058 295 72 'Song without end / Wedding song'
 2058 519 74 'Let's sing a love song / I'm the woman you
 2058 560 75 'Super loving lady / I am your song' need'
 C.B.S.
 6103 78 'I'm not in love / What am I doing here'
 6245 78 'Put a little sunbeam in your life / Songbird'
 6781 78 'Don't stop the music / Life is just a dance with time'

The Clyde Valley Stompers

The group was formed in 1952 when the Glasgow Jazz Band split into the Stompers and Chicagoans. After a few years semi-pro they turned full time early in 1956, becoming, at the time, Scotland's only professional jazz band

Former draughtsman, trombonist Ian Menzies led the group that included Charlie Gall trumpet, Jimmy Doherty clarinet, John Doherty piano, Norrie Brown banjo, Louis Reddie bass and Bobby Shannon drums with Mary McGowan on vocals. Personnel changes over the next year or so introduced new members Maurice Rose clarinet and Dougie Kerr trumpet.

The Stompers recorded on the Scottish Beltona label, until their popularity promoted them on to its parent Decca. On 31st August 1957 they appeared on the first show transmitted over Scotland's new commercial television service. Originally playing concerts only north of the border, by 1958 the band was touring in variety all around Britain. But in August that year they lost their greatest asset when Mary McGowan left to marry Ian's brother Bob, a serving naval officer.

The group's name became the subject of a court case in March 1959, following Ian

Menzies' decision to sack Doherty, Rose, Kent and Reddie, taking on four other players in their place. The original line up finished a session at Green's Playhouse Ballroom in Glasgow on Saturday 28th February 1959 and the very next day Ian with the four new players was at Falkirk, still billed as The Clyde Valley Stompers. It was his use of this name that the dismissed players objected to, they claimed that as the former band was a co-operative, the name was jointly owned by them all. It was decided, in court, that there should be an auction for ownership of the name.

It appears that Ian Menzies won, for he was soon back on the road as Ian Menzies and his Clyde Valley Stompers. Signed up by Pye, they were given a big build up (probably much to do with the label recently having lost the bands of Chris Barber, Lonnie Donegan and Sandy Brown, following a dispute with their representative Denis Preston) and were soon back on disc. In September 1959 the 'new' Stompers made their first English tour, including appearances at London clubs. The vocalist was 19 year old Fiona Duncan with the personnel line up, Menzies trombone, Malcolm Higgins trumpet, Forrie Cairns clarinet, Norman Brown banjo, Bobby Shannon drums, Bill Bain bass and John Cairns piano.

With the Stompers increasing popularity across Britain, in March 1961 they decided to relocate their base from Scotland to London. Not wishing to move south, both Fiona Duncan and Forrie Cairns decided to leave, becoming founder members of The Clansmen Jazz Band back home. Down in London the new vocalist with the Stompers was Ella Mitchell.

While remaining a first class, popular jazz band appearing on top television shows like 'Startime' and 'Thank Your Lucky Stars' The Clyde Valley Stompers still had their problems. In September 1961 Ian Menzies decided he'd had enough touring and left the band to settle with his family in Jersey. Trumpet player Malcolm Higgins took over, but within a month announced he wasn't happy with the way things had turned out and resigned, leaving the way clear for 23 year old clarinetist Pete Kerr to take the helm.

In February 1962 the band celebrated its 10th birthday with a TV date from Newcastle. Leader Pete Kerr announced that they were over their recent difficulties and doing well, playing a slightly uprated sound that now included a pianist, Bert Murray. In June Malcolm Higgins re-joined the group, after giving up the leadership of The Scotsville Jazzband he had formed.

Clyde Valley Stompers Recordings

BELTONA

BL 2648 Feb 57 'Keep right on to the end of the road / Uist tramping song'
 BL 2649 Feb 57 'I love a lassie / Old rustic bridge by the mill'
 BL 2650 Feb 57 'Old time religion / Pearly gates'

DECCA

F 10897 May 57 'Milenburg joys / Bill Bailey won't you please

come home'
PYE JAZZ

NJ 2027 Aug 59 'In a Persian market / Polly wolly doodle'
NJ 2028 Dec 59 'Hot time in the old town tonight / Bill Bailey

won't you please

come home'
NJ 2041 Apl 61 'Black Angus / The big man'
NJ 2044 Jun 61 'Play to me Gipsy / Trombones to the fore'
NJ 2046 Sep 61 'Taboo / Auf wiedersehn'

PARLOPHONE

R 4928 Aug 62 'Peter and the wolf / Loch Lomand'
R 4985 Feb 63 'On the beat / Marching Dixielanders'
R 5043 Aug 63 'Casbah / Istanbul'

Coffee Bars

To the 1950's teenager a coffee bar held all the attraction that a night club has for his or her 1990's descendant. It was here you met friends and listened to the latest music, be it from a juke box or a local amateur skiffle - pop group. The big difference was that in the fifties they wouldn't be drinking anything stronger than cappuccino coffee.

Probably the most famous coffee bar of the era was The Two I's at 59 Old Compton Street in London's Soho. The name came from the former owners, two brothers with the surname Irali who originally opened it as a restaurant.

It was in early 1956 when two Australian professional wrestlers decided there must be an easier way to earn a living. Paul Lincoln and Ray Hunter saw the 'For Sale' sign on the Two I's and decided that this was it. Running the business as a restaurant with a coffee bar in the basement, trade wasn't all that spectacular until one evening a group of bearded guitar carrying customers interested Paul and he asked what music they played. The answer "Skiffle" meant nothing to him but he thought they might bring in some customers so he booked them to play in the Two I's on Friday nights.

The group were The Vipers led by Wally Whyton and it was they who first brought the Two I's and as a result themselves to the notice of the youth across London and, through newspaper stories, the whole country. Friday evenings there were queues around the block waiting for the Two I's to open.

Tommy Steele first played there as stand in when Whyton was on holiday and it was the stepping stone to fame for many other stars including Terry Dene, Wee Willie Harris and Gary Glitter. Lionel Bart is said to have written 'Rock with the Caveman' for Tommy Steele there and also 'Living Doll' for Cliff Richard.

As business prospered Paul Lincoln, known as The President, began to promote his own stage shows and during the latter fifties when rock 'n' roll was at its height had several package shows on tour, many of the performers having been 'discovered' when they wandered into the Two I's and asked if they could just join in.

Alma COGAN

'The girl with a giggle in her voice' is how we remember tall, dark haired Alma, probably the first singer in this country to become a complete television personality. Alma Angela Cogan was born on 19th May 1932 at Golders Green, North London into an East European immigrant Jewish family, the second of three children.

At seven years of age the family moved to Reading where Alma attended St. Joseph's Convent School. As a youngster she played in the school production of 'Hiawatha' and at age ten sang 'Ferry Boat Serenade' on a Sunday charity concert in Reading. Education continued at Worthing, following another move and on leaving school Alma went on to Brighton College of Art, studying textile and dress design.

A natural joy of singing was turned into ambition when, during a visit to an aunt in Blackpool, she went to see a concert by Ted Heath and his Music. It was 1946 and Ted's first appearance in the town. Alma was 14 and from that moment on she pestered her parents, until finally her mother took her to Ted's London office for an audition. He told her she sang well, but was too young to begin a singing career and she needed to take lessons and then try again in about six years.

Back in Worthing, she soon secured a part time job as vocalist with the local Wylie Price Band. Albert Rose, part owner of Brighton's Grand Theatre, heard her and offered a weeks booking. So, at only 15 years of age, Alma appeared for a week in June 1947 at the Grand, on the same bill as Max Miller who gave her much support.

Another audition, this time for the BBC, arranged by Albert Rose who sent them a private recording of her voice, also came to nothing. Then a friend, pianist Alan Crooke, told her Clarkson Rose was holding local auditions for his show 'Twinkle' and encouraged her to go along. Alma was offered a two year contract, but her parents considered her too young at 16 to go on tour, so she had to turn it down. Overcoming her disappointment, she applied for a vacancy singing with the Dennis Hale Band at Brighton's Aquarium Ballroom, and stayed with Hale until her family moved back to London.

Now totally hooked on show business, Alma gained a place singing in the chorus of the musical 'High Button Shoes', that opened at the London Hippodrome in December 1948. Also in the chorus was another aspiring youngster, Audrey Hepburn. When the show ended work was somewhat patchy, further BBC auditions, although encouraging had not yet produced results. She did some film extra parts including 'The Blue Lamp' and 'Dance Hall'. In May 1950 she was in cabaret at Selby's Night Club in Hanover Street and in September was singing with Grisha Farfel and his Band at the Embassy Club.

Hearing that Diana Coupland was giving up her cabaret spot at the Cumberland Hotel, Marble Arch, Alma went there and asked resident bandleader Joe Burns to give her a trial. He did and she stayed over 18 months, gaining much of her early professional experience

singing to patrons at the Cumberland.

Another audition for the BBC in 1950 still came up with nothing, but a visit to H.M.V Records at the St. John's Wood studio to sing for Wally Ridley was more promising. It was Radio Luxembourg disc jockey Geoffrey Everitt, who had heard Alma on a visit to London, that recommended her to Ridley. Wally told her that, with voice training, he considered she would be good enough for recording work. Taking his advice, Alma took lessons with the Italian maestro Manuella di Veroli, going back to Wally at regular intervals for his opinion. Many a lesser mortal would possibly have given up, for it was not until May 1952 that he told her she was ready and on her 20th birthday she recorded a new song 'To be worthy of you', backed by an oldie from 1936, 'Would You'. The thrill of finally making it onto record must have been tinged with the sadness of her father's sudden death only a month earlier. Although this was her first commercial release, over forty years later a test pressing of 'Red silken stockings', made in 1950 with the Sid Phillips Band, came to light and was issued on C.D.

Jack Jackson played Alma's disc five times on his Record Round Up Show. One person to hear it was BBC radio producer Roy Spear, who had been at Alma's first BBC audition. Roy was working on a new series for Dick Bentley and invited her to come along and see him. So in August 1952 she made her first broadcast, on 'Gently, Bentley', a musical show in which Dick and Alma, along with Scots' singer Josephine Crombie, gently sang their way through the "old" songs. As a result of this programme came an offer from ventriloquist Peter Brough for Alma, who was still at the Cumberland, to join a touring version of The Archie Andrews Show.

In just a few months Alma had gone from being just a small time band singer to recording artist, radio performer and now variety artist, getting third billing to Ronald Chesney and Archie Andrews himself, not bad for a virtual unknown. But all this excitement was not to be without its down side, for only a few weeks into the variety tour her voice gave up. Doctors diagnosed nodules on her vocal chords and advised complete silence for a month and no singing for several. Poor Alma, from being almost at the top she was plunged back into the despair of uncertainty, but her determination was such that she obeyed doctor's orders until, in early 1953, she was back with her singing teacher getting the voice back in working order.

To get back on the ladder of success she went to the Leslie Grade office and they put her on the road again in the variety show 'Mister Pastry Comes to Town' with Richard Hearne. Towards the end of its run, Alma heard the BBC were looking for someone to replace Joy Nichols when 'Take it From Here' began a new series from November 1953. She of course got the job and from then on never looked back.

Alma always liked to be well informed of all that was going on in the business, and one good source was the Coronet public house in Soho, a favourite haunt of musicians. The landlord was her uncle Alan Carr, himself an ex-bandleader (He later took over the New Vaudeville Club in Charing Cross). Once she had made the "big

time", the parties she threw for the rich and famous at her Kensington flat are legendary. If a visiting top American artist was in town, it's almost certain there would be a photo with Alma in the newspapers. A hard headed business woman, once established in the business she managed herself and booking agents learned to respect her.

Wally Ridley at H.M.V., a keen spotter of talent, hadn't been wasting time. Between that first disc and the end of 1953, over fifteen of her singles had hit the shops. There were duets with Larry Day and Denny Dennis, although according to a 'Melody Maker' review her partnership with Day on 'The homing waltz' "did Alma no favours". There were good songs such as 'Blue tango', 'You belong to me', 'Take me in your arms and hold me', 'Till I waltz again with you' and several more duets, now with Les Howard, including two made for the sound-track of the comedy film, 'Isn't Life Wonderful'. What they demonstrated overall was Alma's "happy" voice.

But it wasn't until 'Bell Bottom Blues' was released in February 1954 that Alma had her first taste of chart success. The song was featured on her first T.V. appearance, by lucky coincidence a Garrison Theatre show from a naval barracks. In March the record entered the 'New Musical Express' best sellers' list, rising to No.4 by early April.

Television appearances became more frequent through 1954 into 1955, including a regular spot on Benny Hill's 'Show-case' and the Morecambe & Wise Shows. Alma was a natural for the visual medium, with her bubbly personality and glamorous gowns (usually her own design). By now she also had a regular series on Radio Luxembourg and December 1954 saw the start of another series of 'Take it From Here'. Although Joy Nichols was again available, the success of Alma and fellow cast member June Whitfield as replacements, had been so well received it was they who continued in the new series.

1954 also included much activity on the variety stage. In May she appeared on a bill at the Finsbury Park Empire with David Hughes and The Malcolm Mitchell Trio. June brought a short season at Llandudno's Pier Pavilion in 'Music For the Millions' with Bob & Alf Pearson and comedian Bill Maynard. July was Swansea Empire, August Paignton Odeon and her touring continued up till the end of November.

Alma's record output during 1954 included two further chart successes. 'Little Things Mean a Lot' entered the top twenty three times between August and the end of October. Kitty Kallen repeated her U.S. success with the song, taking it to number one, but Alma wasn't that far behind. On 'I Can't Tell a Waltz From a Tango', the American challenge from the original by Patti Page didn't register and Alma's version, released in November, entered the charts at the beginning of December and was still there in February 1955. Also well worth a mention is Alma's duet with Frankie Vaughan, 'Do do do do do do do it again' where her cockney interruptions to his vocal are first class.

In January 1955, on Benny Hill's T.V. show, Alma sang two new American songs, 'Mambo Italiano' and 'The Naughty Lady of Shady Lane'.

During the following week, record shops were being continually asked for the record, so H.M.V. had to quickly get her into the studio and they issued her disc versions back to back in February. July 1955 proved to be a special month for Alma, for it was then that she made her one and only climb to the number one position with 'Dreamboat'. Vocal backing on this disc was from The Keynotes, but as they were contracted to Decca no mention was made on the label. Other chart successes during the year included 'The banjo's back in town' and the double sided hit 'Twenty tiny fingers' coupled with 'Never do a tango with an Eskimo'.

As well as her regular appearances with Benny Hill, other T.V. work during 1955 included 'Rhyme and Rhythm' in April, 'Holiday Hotel' from Blackpool in July and, on 2nd October, her first appearance on 'Sunday Night at the London Palladium' for the commercial channel, still less than a month old. She sang 'Dreamboat' (only just out of the charts), 'Love me or leave me' and 'The banjo's back in town'. Later in October she was on the new I.T.V. 'Jack Jackson Show' and on Christmas night made a return visit to the Palladium.

Although fast becoming a television star, her radio appearances still included 'Take it from here' and programmes like 'Show Band Style', 'Star Bill' and 'Mid Day Music Hall' plus several editions of 'Workers' Playtime'. One came live from the new aircraft carrier Ark Royal at Devonport on 21st May with Jon Pertwee, Janet Brown and Four-in-a-chord and a week later on Whit Monday a 'Holiday Special' with David Nixon and Cherry Lind. During the week of 21st to 25th November Alma broadcast every evening at 6.00pm in 'The Songs The Thing', a twenty five minute live session all to herself.

Starting off 1955 with a week at the Chatham Empire, Alma was back on the road again in a variety show with Jack Jackson, The Jerry Allen Trio and Wilson, Kepple & Betty (remember the sand dance?). A rare "out of town" Royal Variety Performance was held on 13th April that year at Blackpool Opera House and Alma was chosen to appear in a 'Radio Times' feature with Joan Regan, The Five Smith Brothers and Geraldo's Orchestra. On 18th June she opened in her first big summer season at Blackpool Opera House in 'The Big Show of 1955' with comedians Jimmy Jewel & Ben Warriss. This show lasted through till the end of September, then it was back on tour again until December when Alma joined Dave King in the pantomime 'Aladdin' at Chiswick Empire. A high spot during December was another royal occasion on the 16th when, along with Ronnie Hilton, Jimmy Edwards, Ken Platt and Rob Murray, she appeared in a private concert at Windsor Castle.

Come 1956 and following the panto season, Alma did a few odd weeks in variety, plus two weeks beginning Monday 19th March at the London Palladium in 'The Record Star Show', a popular form of variety at the time where several recording artists were assembled on one bill. With her on this occasion were Winifred Atwell, Petula Clark, Jack Jackson, Malcolm Vaughan, David Whitfield, trumpeter Kenny Baker with Tommy Trinder as compere. In May she was

back at the Palladium in a new lavish show 'Rocking the Town' sharing top billing with Harry Secombe, Winifred Atwell and Beryl Reid. This show ran through until December and she finished the year as guest star on a touring version of 'Aladdin', two weeks each at the Brixton Empress, Sutton Granada and Woolwich Granada theatres.

For the week of 30th January 1956 Alma was again featured on radio daily in 'The song's the thing' but with this second series the artist acted as a D.J. playing her own and other recordings. Tuesday 14th February 1956 was a special day for Alma, not because it was Valentine's Day! (she never really had a regular boyfriend, although Lionel Bart who appeared with her on her 1960 recording 'The I love you bit' as Ocher Nebbish, was very keen to marry her) but because it was the start of the first BBC television Alma Cogan series, taking over a slot vacated by Petula Clark. Being fully committed at the Palladium there was little spare time for extra radio and T.V work but she did manage to fit in the odd 'Workers' Playtime' and 'Mid-day Music Hall', plus on 27th March the BBC 'Festival of Dance Music' from the Royal Albert Hall and on 7th May the BBC TV 'Festival of British Popular Songs'. Also, not to be left out, the commercial T.V. channel had her on the 'Jack Jackson Show' in June and a special 'Sunday Night from Blackpool' featuring the Daily Mirror Disc Festival with Dickie Valentine and David Whitfield on 1st July. Also released during the summer was a Cinemascope film short, 'Eric Winston's Stagecoach', which included songs from Alma.

On 2nd January 1957 the 250th show began a new series of 'Take it from here', but Alma had dropped out, in fact at the time she was in America promoting her records. She was back across the Atlantic again in April, making radio and TV appearances including the multi-million audience Ed Sullivan 'Talk of the Town' show, where she sang 'You me and us' and, in the words of Sullivan himself, "knocked 'em dead". April also saw the start of her new Thursday evening BBC TV series. At the end of June Alma began a four week season at the London Hippodrome with Lonnie Donegan's Skiffle group and Des O'Connor. Wearing a skirt of many layers, between each song she peeled off a layer revealing a different colour.

Back on the road in variety, summer was mainly a tour of the Odeon Cinema chain, taking in as many holiday resorts as possible, plus a short diversion during August to entertain troops in Germany. During September Alma appeared on two special BBC TV shows which went out live from the Radio Show at Earl's Court, the first on the 6th with Cyril Stapleton's Orchestra and Ronnie Hilton. On the very next day she was in a sixty minute special, celebrating 21 years of the BBC television service, with Ronnie Hilton, Marie Benson and The Londonaires vocal group. On the 8th September pianist Stan Foster, who accompanied Alma during most of her career, was involved in a road accident in which two of his passengers were killed and which put him in a critical condition in hospital. He was later given a prison sentence for dangerous driving.

Alma returned to New York in December,

where she had a three week booking in the Persian Room at the exclusive Plaza Hotel. She took eighteen fabulous new gowns and her mother Fay went too. It was to be a family reunion, her sister Sandra Caron was now studying drama there and her brother Ivor, a textile executive living in Denver, Colorado, was coming up to join the party.

On the recording scene Alma's contributions had continued to appear almost on a monthly basis. Early in 1956 her jaunty 'Willie can' did battle with The Beverley Sisters, winning hands down ten places ahead at No.13. A jolly duet with Ronnie Hilton on 'It's all been done before', a double success with her version of Frankie Lymon's number one hit 'Why do fools fall in love' reaching No.22, and the reverse song 'The birds and the bees' from the prolific pens of Mack David & Harry Warren, made 25th place. An excellent version of Fats Domino's 'I'm in love again' plus 'Lucky lips' and 'Fabulous' kept the tempo going. 'In the middle of the house' was a tie between Alma, The Johnston Brothers and Jimmy Parkinson who all reached the middle twenties on the chart in November 1956. Chart successes during 1957 were 'You me and us', on which she had a pretty clear field with the only other version available being on Woolworth's own Embassy label. Entering the 'New Musical Express' chart at No.18 at the end of January, it stayed six weeks but didn't climb any higher. In April 'Whatever Lola wants', from the musical 'Damn Yankees' running at London's Coliseum Theatre at the time, was in for two weeks at No.18.

Back from America on Saturday 4th January 1958, Alma was on TV's 'Six Five Special' within a few hours of arriving. Soon she was off again on a tour of Iceland where, treated as a national celebrity, she was guest of honour at a dinner given by the Prime Minister. An extensive tour of the major theatres at home followed. In May, after appearing on the 100th edition of ITV's 'Cool for Cats' on Friday the 2nd, Alma was on her travels once more, visiting service camps in Germany.

On 1st June she was on 'Sunday Night at the London Palladium' and the same evening appeared at two charity events, one at the Coliseum Theatre and the other at the Dorchester Hotel. Alma was a regular performer for charity and rarely refused if it was possible for her to be there. Because of all the superb gowns, many of her own design, that she wore she often received requests from girls asking her to design their wedding dresses. She usually obliged because she enjoyed sketching and designing clothes and had studied at Brighton Art College.

From Monday 7th July 1958 Alma began a twelve week summer season at Morecambe's Winter Gardens in 'Light Up the Town' with comedians Ken Platt, Morecambe & Wise and pianist Semprini. Offers of work, be it variety or television, were by now becoming so many that Alma was having to turn down sizeable bookings, one such being a new BBC radio series 'Laughter Incorporated' with Morecambe & Wise, that she originally agreed to do. Her place was taken by Sheila Buxton. Towards the end of the summer season, on 28th September, she was on 'Sunday

Night at London Palladium' again. A week's rest, then Alma flew to South Africa for seven days in cabaret, the first British artist to appear at Johannesburg's Bal Tabarin and Latin Quarter night spots. While out there she renewed acquaintance with Dennis Hale, resident there, whose band she had sung with ten years earlier.

Back in Britain, she began a new Sunday tea-time radio series, 'Alma's Sunday Best' from 26th October, with Frankie Vaughan as guest on the first show. During the year she could be heard regularly on Tuesday evenings at 9.00pm on Radio Luxembourg. Billy Cotton's Band Show was by now as popular on television as it had always been on radio and Alma was becoming a regular face. Her light-hearted banter with Bill became quite a feature of the show. On 22nd December Alma duetted with Anne Shelton on the latter's TV show, and on Christmas Day she appeared on 'Max Bygraves Entertains' with Terry Dene and Lita Roza. It's no wonder she was once again voted top British female singer by readers of the 'New Musical Express'.

Despite numerous single recordings over a period of six years, surprisingly it wasn't until January 1958 that her first L.P., 'I love to sing', appeared. After ten months without a chart hit it was 'The story of my life', more closely associated with Michael Holliday, that put her back there in February 1958 at No.25. However, Michael took it right to the top as his first number one. Also in February Alma's recording of 'Sugartime' began to climb the chart. An American number one for The McGuire Sisters, it made No.14 over here and Alma wasn't far behind reaching 16th position during an eleven week stay. After hearing 'Last night on the back porch', a 1923 tune, on an old 78rpm record by The Savoy Havana Band, Alma persuaded Wally Ridley to let her record it. Giving it a public airing on ITV's 'Top Numbers' on Sunday 25th January 1959, it turned up trumps and made No.27 on the 'New Musical Express' chart within a couple of weeks. Alma's last chart entry of the fifties came in December when 'We got love' reached No.26.

As well as touring in variety at home in 1959 Alma made several trips abroad. She went to the States again in February to promote 'Last night on the back porch' and then to the Continent where she did concerts in Paris, cabaret at Ostend Casino and live broadcasts over the Europe One network. She topped the bill with Lonnie Donegan for two weeks at London's Palace Theatre in March, and featured on his ITV show 'Putting on the Donegan' later in the year. When BBC TV's 'Juke Box Jury' began in June 1959, Alma was a panel member on several of the early shows. With David Jacobs in the chair her fellow panel members were Pete Murray, Gary Miller and Susan Stranks. June also saw the beginning of a series of 15 minute BBC TV shows titled 'Look, Here's Alma', but by now she was more likely to be seen on the commercial channel, not just singing but also compering shows like 'Saturday Spectacular' and 'Startime'. The year ended with Alma in in 'Goldilocks' at Worthing Conaught Theatre.

Early 1960 Alma toured service camps in Malta and North Africa and on Valentine's Day,

a Sunday, presented a third of the requests on radio's 'Three Way Family Favourites'. Back home, her ITV show with regular guests The Dallas Boys went out every Monday evening. 'Melody Maker' readers voted her "top female T.V artist", but Shirley Bassey just pushed her into second place as "top female vocalist".

On 16th May Alma was at London's Victoria Palace Theatre for the Royal Variety Performance. The cast reads like a Who's Who of popular music and was headed by Sammy Davis Jnr. (who took an unprecedented eight curtain calls). It was also the first year the show was seen on television. Her summer season in 1960 was spent at the Blackpool Opera House with Tommy Steele, Eddie Calvert, comedian Freddie Frinton and Sid Millward's Nitwits. In the show, Alma did a comedy "take off" of The Kaye Sisters vocal group with Steele and Frinton.

Alma's second single of the sixties, 'Train of love', became her penultimate chart entry, just making the lower twenties during the summer of 1960. Her last disc to register chart wise 'Cowboy Jimmy Joe', a German tune with English lyrics from Norman Newell, came almost a year later. This was also her first disc following a change of label to Columbia.

It's significant, that with rock 'n' roll taking over variety in Britain, Alma's performances overseas became more and more frequent, while at home she was most likely to be seen on big television shows like 'Saturday Spectacular'. She topped the bill on 29th October and again on 21st January 1961. Then there was 'Thank Your Luck Stars' for ABC-TV in May, a short series for ATV titled 'Our Kind Of Girl' from September and 'Sunday Night at the London Palladium' with Roy Castle, Ronnie Carroll, Lonnie Donegan, Janie Marden and Cliff Richard, on New Year's Eve.

Live appearances in Britain were usually the seasonal ones, six weeks from 18th April 1961 in Manchester Palace Theatre's Spring Show, with Rosemary Squires, The Dallas Boys, Morecambe & Wise and Billy Dainty. The summer was spent at Bournemouth Pavilion with Ken Dodd and pianists Rawicz & Landauer.

Alma began writing some of her own numbers. 'I knew right away' and 'Just once more' were both hers written jointly with her pianist Stan Foster. On the credits of the latter she appears as Al Western, a name she also adopted when writing other songs including 'Wait for me' recorded by Ronnie Carroll. Now a regular traveller, working as much abroad as at home, she recorded many of her songs in several languages, for sale to a world market.

One of her last recording sessions was for Pye, using her second name it was issued as Angela and the Fans. It included another song from the pens of Alma and Stan Foster, 'Love ya Illya', that was intended to cash in on the current popular TV series 'The Man From U.N.C.L.E.'.

By the mid-sixties tours abroad filled most of her time and had taken Alma as far afield as Japan. It was during her foreign travels, while on a tour of Sweden in 1966, that Alma's illness caught up with her and she had to return home. Cancer had been diagnosed six months earlier but after a period of treatment and convalescence she had resumed work. Unfortunately, following a relapse, the world lost

a great performer when Alma Cogan died from stomach cancer in London's Middlesex hospital on 26th October 1966 at only 34 years of age. Her much visited white marble grave lies in the Bushey Jewish Cemetery.

Alma Cogan Recordings

H.M.V.		
B 10280 May	52	'Would you / To be worthy of you' (acc by Frank Cordell orch)
B 10307 Jly	52	'To be loved by you / (with Larry Day) The homing waltz' (acc by Frank Cordell orch)
BD 6133 Jly	52	(with Sid Phillips band) 'Meet me on the corner'
B 10319 Aug	52	'Pretty bride / Waltz of Patee' (acc by Frank Cordell orch)
B 10338 Aug	52	'Blue tango / Half as much' (acc by FCo)
B 10344 Oct	52	'I went to your wedding / You belong to me' (acc by Frank Cordell orch)
B 10370 Nov	52	Take me in your arms and hold me / Wyoming lullaby' (acc by FCo)
BD 6138 Dec	52	(With Sid Phillips band) 'If 'n' (duet with Denny Dennis) / (reverse v. only D.D.)
B 10449 Mar	53	'Till I waltz again with you / Happy valley sweetheart' (acc by Frank Cordell orch)
B 10460 Apl	53	'Hold me, thrill me, kiss me / If I had a penny' (acc by Frank Cordell orch)
B 10464 Apl	53	(with Les Howard) 'On the first warm day' (acc by FCo)
B 10505 Jun	53	'Till they've all gone home / Hug me a hug (with Les Howard) (acc by FCo)
B 10530 Jly	53	'If I had a golden umbrella / Mystery street' (acc by Frank Cordell orch)
BD 1294 Sep	53	(with Ken Mackintosh Orch) 'Sittin' in the sun'
B 10590 Oct	53	'My love, my love / Wasted tears' (acc by FCo)
B 10601 Nov	53	(with Les Howard) 'Isn't life wonderful / Over and over again' (acc by Louis Levy Associated British orch)
B 10615 Dec	53	'Until you said goodbye / Ricochet'
B 10653 Feb	54	'Bell bottom blues / Love me again' (acc by Frank Cordell orch)
B 10677 Apl	54	'Make love to me (acc by Ken Mackintosh orch) / Said the little moment (acc by Frank Cordell orch)
B 10698 May	54	'The little shoemaker / Chiqui chaqui' (acc by Frank

<i>Cordell orch)</i> B 10712 May 54 Do do do do	(with Frankie Vaughan) 'Jilted / do do do it again' (acc by Geoff	POP 392 Oct 57 That`s happiness / What you`ve done to me'	(acc by Frank
<i>Love orch)</i> B 10717 Jun 54 <i>Cordell</i>	'Little things mean a lot (acc by Frank orch) / Canoodlin` rag (acc by Geoff	<i>Cordell orch)</i> POP 415 Nov 57 POP 433 Jan 58	'Party time / Please Mister Brown' 'The story of my life / Love is' (acc by Tony
<i>Love orch)</i> B 10743 Sep 54 do ma'	'Skinny Minnie / What am I going to (acc by Frank	<i>Osborne orch)</i> POP 450 Feb 58 Freddie'	'Sugartime / Gettin` ready for (with the Michael
<i>Cordell orch)</i> B 10761 Oct 54	'This ole house / Skokiaan' (acc by Felix	<i>Sammes Singers</i> acc by Brian	
<i>King orch)</i> B 10786 Nov 54 from	'Christmas cards / I can`t tell a waltz a tango' (acc by Frank	<i>Fahey Orch)</i> POP 482 May 58 (acc by FCo)	'Stairway of love / Comes love' 'Sorry, sorry, sorry / Fly away lover' (acc by Frank
<i>Cordell orch)</i> B 10802 Dec 54 Santa Claus'	'Don`t let the kiddygeddin` / Mrs. B 10828 Jan 55 B 10832 Feb 55	<i>Cordell orch)</i> POP 531 Sep 58 POP 573 Jan 59 POP 608 Mar 59 POP 670 Oct 59	'There`s never been a night / If this isn`t love' 'Last night on the back porch / Mama says' 'Pink shoelaces / The universe' 'We got love / I don`t mind being all alone (with Don
<i>Cordell orch)</i> B 10848 Mar 55 (acc FCo)	'Tweedle-dee / More than ever now' (acc FCo)	<i>Riddelle Singers)</i> (acc by Stan	
B 10862 Apl 55 (acc FCo)	'Chee-chee-oo-chee / Tika tika tok' B 10872 May 55 Irish mambo'	<i>Foster orch)</i> POP 728 Apl 60 POP 760 Jly 60	'Dreamtalk / O dio mio' 'The train of love / The I love you bit (with Ocher Nebbish =
<i>Cordell orch)</i> B 10887 Jun 55 in mind'	'Where will the dimple be / Keep me (acc by Frank	<i>Lionel Bart)</i> POP 815 Dec 60 pocket	'Just couldn`t resist her with her transistor / Must be Santa'
<i>Cordell orch)</i> B 10896 Jly 55 B 10917 Aug 55	'Give a fool a chance / Got `n idea' 'The banjo`s back in town / Go on by' (acc by Frank	(acc by FCo) COLUMBIA	
<i>Cordell orch)</i> B 10929 Sep 55 <i>Cordell</i>	'Hernando`s hideaway (acc by Frank orch) / Blue again (acc by Geoff	DB 4607 Apl 61 Singers	'Cowboy Jimmy Joe (with Rita Williams acc by Geoff Love orch) / Don`t read the letter (acc by Stan
<i>Love orch)</i> POP 129 Nov 55 tango with	'Twenty tiny fingers / Never do a an Eskimo'	<i>Foster orch)</i> DB 4679 Aug 61 DB 4749 Dec 61	'With you in mind / Ja-da' (acc by Sfo) 'Keep me in your heart (acc by Geoff Love orch)
(acc by FCo) POP 163 Jan 56 (acc FCo)	'Love and marriage / Sycamore tree' POP 187 Mar 56 POP 189 Apl 56 POP 198 Apl 56	<i>Foster orch)</i> DB 4794 Apl 62 She`s got you' DB 4912 Nov 62	/ All alone (acc by Stan 'In the shade of the old apple tree / 'I can`t give you anything but love / Goodbye Joe' (acc by Tony
(with Ronnie Hilton) POP 223 Jun 56 and	'Why do fools fall in love / The birds the bees' (acc by Frank	<i>Osborne orch)</i> DB 4965 Feb 62 DB 7059 Sep 63	'Fly me to the moon / Tell him' (acc by Sfo) 'Hold out your hand you naughty boy / Just once more'
<i>Cordell orch)</i> POP 239 Jly 56 to dance'	'I`m in love again / Mama teach me (acc by Frank	(acc by Sfo) DB 7233 64 Blackwell	'Tennessee waltz (acc by Charles orch) / I love you much too much' (acc by Geoff
<i>Cordell orch)</i> POP 261 Oct 56 innocent	'In the middle of the house / Two hearts' (acc by Frank	<i>Love orch)</i> DB 7390 64	'It`s you / I knew right away' (acc by Stan
<i>Cordell orch)</i> POP 284 Jan 57 (acc FCo)	'You me and us / Three brothers' (acc by FCo)	<i>Foster orch)</i> DB 7619 65 DB 7652 65	'Now that I`ve found you / Love is a work' 'Snakes and snails / How many nights, how many days'
(acc FCo) POP 317 Mar 57 POP 336 Apl 57 chantez'	'Whatever Lola wants / Lucky lips' 'Funny, funny, funny / Chantez POP 367 Jly 57	(acc by Sfo) DB 7786 65	'Eight days a week / Help'

DB 8088 66 'Now that I've found you / More' (*acc by SFO*)

PYE (*labelled as Angela and the Fans*)

7N17108 Apl 66 'Love ya Illya / I know you'

H.M.V.

POP 2015 80 'Dreamboat / Twenty tiny fingers'

Andy COLE

With a vocal range from bottom B flat to top B flat he could out-perform many opera stars, but preferred the musical comedy and variety stage. A regular with the BBC Show Band and many other radio and television shows, among them 'Our Kind Of Music', 'The Song Is You', 'Midday Melody Hour' and 'Saturday Music Album'.

In 1952 Andy was in the chorus of 'South Pacific' at Drury Lane and he followed this with 'The King and I' and 'Plain and Fancy' both at the same theatre. By 1959 he was out of the chorus playing one of the lead roles in 'When In Rome' at the Adelphi. Two of his numbers from the show were put on disc by Oriole. This is apparently his only single recording, although during the late fifties Andy made a number of L.P's for H.M.V. of popular operettas including 'Rose Marie', 'New Moon' and 'White Horse Inn'. In August 1960 he opened at the Victoria Palace in a new version of 'Rose Marie' that also featured David Whitfield, Stephanie Voss and Maggie Fitzgibbon.

Andy Cole Recordings

ORIOLE

CB 1535 May 60 'When in Rome / When you're in love'

Gracie COLE

Gracie, born 8th September 1924, was introduced to music by her father Albert Cole who played trumpet and toured in variety as part of a double musical act Alberto & Gypsum. Following in his footsteps Gracie by the age of 13 was winning contests playing cornet around her native Yorkshire. She broadcast as soloist with the Mortimer, Fairey Aviation and Foden Works bands, and became the first female to join Grimethorpe Colliery Band. For relaxation she also played piano and sang with a dance band in Mexborough.

In 1940, with Gracie still only 16, there came an invitation for her to join Ivy Benson's All Girl Band (Ivy had been impressed by Gracie's cornet solos on a radio broadcast) but it was blocked by Gracie's father who decided she was too young to leave home. However his daughter was so keen on taking up a musical career it was inevitable one day, so on 9th August

1943 Gracie, dark haired and petite, fitted neatly into Gloria's Glamour Girl Band, an all girl outfit led by Gloria Gaye, as first trumpet. (She had contacted Ivy Benson again, but at the time Ivy had no vacancies).

Gracie spent almost two years with the Gaye outfit, working variety theatres and touring service camps for ENSA. Then in May 1945 she

joined The Starlites Girls` a band led by American vibes player Rudy Starita staying until November, when an offer she couldn't refuse finally took her into the Ivy Benson Orchestra. Having signed for Ivy, she had to wait for the band to return from its first ENSA tour overseas and so spent a month with Blanche Coleman's All Girl Band at the Royal Opera House, Covent Garden.

The next five years were, in Gracie's own words, "a thrilling experience", touring the world as lead trumpet with Ivy's popular band. Playing a 'Besson' trumpet, she was pictured in their newspaper advertisements with the caption "Gracie makes a very pretty picture with her Beeson".

Despite the happy years with Ivy, in July 1950 she left to join the George Evans Orchestra, where the lead trombonist was Bill Geldard. Within six months they were married and by the summer of 1951 both had moved on to The Squadronaires. Never a lady to stand still, during 1952 she played in the bands of Bert Quarmby and Johnny Farley, but by the end of that year was finalising plans for her own all girl band.

The idea of leading her own outfit had been suggested by Ted Heath who intended to sponsor and promote the band, but due to other commitments kept putting it off and eventually Gracie went ahead on her own. For the next four years the band toured at home and abroad, including many concerts at U.S. military bases plus seasons at various dance halls. In December 1955 the girls had a narrow escape when the Morocco night club they were appearing in was bombed by terrorists.

Gracie's band wasn't afraid to swing, as her signature tune 'Cole Storage' specially written for her by Johnny Dankworth demonstrated. It appears that neither this nor any other of her efforts made it on to disc. Sharing the vocals with Gracie were Mike Lawrence and Berri Shaw.

Come September 1956 and Gracie decided to give up the music business because she was expecting a baby. The core of her band continued under the leadership of tenorist Lena Kidd, kicking off with a tour of U.S. bases in Germany.

By 1958 Gracie had arranged her domestic routine to allow her to return to the bandstand and she joined Denny Boyce at Tottenham Royal Ballroom. By December of that year she was leading again, this time an all male eight piece outfit including her husband, at Ilford Palais de Dance for a short season before, in February 1959, she took a ten piece band back to Tottenham Royal relieving the Ronnie Keene Band.

When rock `n` roll began taking over in the early sixties, Gracie decided it wasn't for her and opted to join Sidney Lipton's Grovesnor House Orchestra, staying until the birth of her second child. This time her retirement from the business was more permanent and Gracie spent most of the sixties off the bandstand bringing up her two daughters. She later made guest appearances at jazz clubs and on television including the Morecambe & Wise show and did some film work. Much of this later music was

played on the piano and even after age had forced her to give up the trumpet she still continued to play piano entertaining at old people's homes.

Gracie died 28th December 2006 aged 82, survived by husband Bill and daughters Kim and Lois, both musicians.

Blanche COLEMAN

A talented musician Blanche, after a long spell leading small bands around town, began her all girl orchestra, leading on clarinet and alto sax plus violin if required, in 1941 and opened at The Grand Casino Birmingham. The following year she moved to the Royal Opera House Covent Garden (used wartime as a dance hall) staying there three years. She then played variety and service camps until May 1948 when she secured the residency at Aberdeen's Beach Ballroom where she remained several years. Later the pattern became resident summer seasons at coastal resorts and touring on one night stands the rest of the year. Her vocalists included Jillian Ellis and June Yorston.

Ken COLYER

Ken was a true 'jazz' man, whose strong addiction to the pure New Orleans style led him to part company with more than one band. Born April 1928 at Great Yarmouth, he mastered trumpet and cornet with a strong leaning towards jazz while working as a seaman, during his teens. He became no mean performer on guitar and harmonica as well.

During the late forties he formed the Crane River Jazz Band with his brother Bill, playing gigs around Cranford, Middlesex. Band members were Ken with Sonny Morris on cornets and Ray Orpwood trombone, Monty Sunshine clarinet, Pat Hawkes piano, Ben Marshall banjo, Julian Davies bass and brother Bill on washboard.

This was a band learning as it went along, but it soon had a very wide following and recorded on Melodisc. In 1949 the band introduced a blues form of skiffle to Britain, with Ken on guitar alongside Ben, Julian and Bill.

Feeling the band was moving away from the pure New Orleans style he had established in favour of a more popular form of jazz, Ken finally left to join The Christy Brothers (who themselves had left Humphrey Lyttleton) as they formed The Stompers. It was only when he decided that this group also began to stray away from 'real jazz' that he decided, in 1952, to leave and trace the music back to its roots in the deep South of Louisiana.

Not having sufficient funds to travel there in comfort, Ken took a job working in the galley of a Merchant vessel heading for the Gulf of Mexico. When they docked in New Orleans he jumped ship and then spent the days and most of the nights listening and often joining in with musicians playing the only music that mattered.

That was until a question of visa requirements resulted in Ken spending several days in jail before being deported back to the U.K. While in New Orleans Ken recorded with local musicians, the result issued several years later on an L.P. from Vogue.

Back home in early 1953, he set about forming another band that included former Crane River colleague Monty Sunshine with some keen young jazzmen recently turned professional: Chris Barber on trombone, Lonnie Donegan banjo, Jim Bray bass and Ron Bowden drums. This was the first of Ken's bands to bear his name and it didn't take long for it to become a popular one among jazz fans gaining a loyal following. Setting off in March 1953, one of their early bookings was a tour of Danish jazz clubs. A contract with Decca Records soon followed and produced several issues over the next few years.

They replaced The Christy Brothers Stompers as resident band at the London Jazz Club (in the basement of a church near Marble Arch). The club also featured a skiffle group with the three guitars of Ken, Lonnie and Alex Korner, plus Bill Colyer on washboard and either Jim Bray or Chris Barber on bass.

During the Coronation of Queen Elizabeth II on the 2nd June 1953 the band paraded through London's streets playing to the waiting crowds.

Despite the great success of the group Ken's rigid allegiance to the New Orleans style led to friction, his quick temper made some relationships rather difficult, and when in late 1954 he decided the rhythm section was not to his liking he sacked Donegan, Bray and Bowden, so Barber and Sunshine also left in sympathy (soon to re-form under Chris Barber's leadership).

Once again on his own, Ken lost no time recruiting Eddie O'Donnell trombone, Acker Bilk clarinet, Diz Disley banjo, Dick Smith bass and Stan Greig on drums. O'Donnell and Bilk only stayed a short time to be replaced by Mac Duncan and Ian Wheeler. And so it went on through the fifties with several other personnel changes.

Ken enjoyed much acclaim not only in the U.K but also on tours of Europe and America. A late fifties group included John Bastable on guitar and banjo, Roy Foxley piano, Roy Ward bass and Colin Bowden washboard. The band probably reached its high point in the early sixties, but Ken's continued refusal to bend his style to appeal to the masses earned him just two broadcasts in four years, while the bands of Barber, Ball and Bilk were regulars on the airwaves.

Ken, always a man who took his music very seriously, continued to front jazz bands including a reformed Crane River Band, and play skiffle long after the 'craze' had faded, well into the eighties. Over those years there were re-issues of earlier recordings on to L.P. and many new albums.

Following a long period of poor health Ken died in March 1988, just before his sixtieth birthday, in the South of France.

Ken Colyer Recordings

MELODISC		<i>(Crane River Jazz band)</i>	
1027	51	'Eh la-bas / Just a closer walk with thee'	
1030	51	'Dauphin Street blues / Just a little while	
to stay here'			
1165	51	'Down by the river / Blanche Touquatoux'	
DECCA		<i>(Ken Colyer Jazzmen)</i>	
F 10241 Feb	54	'Goin` home / Isle of Capri'	
F 10332 Jun	54	'La Harpe Street blues / Too busy'	
F 10504 Apl	55	'Early hours / Cataract rag'	
F 10519 May	55	'If I ever cease to love / The entertainer'	
F 10565 Jly	55	'Red wing / It looks like a big time tonight'	
TEMPO		<i>(Ken Colyer Jazzmen)</i>	
A 117 Aug	55	'Just a closer walk with thee / Sheik of Araby'	
A 120 Nov	55	'Isle of Capri / If I ever cease to love'	
A 126 Dec	55	'Wabash blues / My buckets got a hole in it'	
A 136 Apl	56	'Maryland my Maryland / The world is waiting for the sunrise'	
VOGUE		<i>(Ken Colyer New Orleans Band all sides recorded Feb 1953)</i>	
V 2344 Oct	55	'Gravier Street blues / Buddy Bolden`s blues	
V 2345 Oct	55	'Ciribiribin / How long blues No.2'	
DECCA		<i>(Ken Colyer Skiffle group)</i>	
F 10631 Oct	55	'Take this hammer / Down by the riverside'	
F 10711 Mar	56	'Streamline train / Go down old Hannah'	
F 10751 Jun	56	'Downbound train / Mule skinner'	
F 10755 Jun	56	<i>(Ken Colyer Jazzmen)</i> 'Dippermouth blues /	
		The girls go crazy about the way I walk'	
F 10772 Aug	56	'Old Riley / Stack O` Lee blues'	
F 10889 Apl	57	'The grey goose / I can`t sleep'	
F 10926 Aug	57	'Sporting life / House rent stomp'	
F 10972 Dec	57	'Ella speed / Go down sunshine'	
STORYVILLE <i>(all sides recorded Apl. 1953)</i>			
A 45001	?	'If I ever cease to love / Isle of Capri'	
A 45054 Sep	61	'Just a closer walk with thee / Blue bells, goodbye'	
COLUMBIA		<i>(Ken Colyer Jazzmen)</i>	
DB 4676 Aug	61	'The happy wanderer / Maryland my Maryland'	
DB 4783 Mar	62	'Postman`s lament / Too busy'	

Edric CONNOR

Edric, a popular West Indian baritone, born 1913 he was from Trinidad. He studied engineering there and also in London, but in 1934 decided to make music his career. For many years he toured Europe performing in concert and opera, his main interest being West Indian folk music.

Edric began broadcasting during the mid

1940`s and soon had his own series 'Serenade in Sepia'. From 1947 he was Uncle Remus on the series 'Cabin in the Cotton', singing songs of the Deep South, supported by Benny Lee and a 14 year old Petula Clark. Following his popularity on radio Edric began appearing on the variety stage, starting off with a week at the Shepherds Bush Empire from 5th July 1949. He was a member of the mid fifties all black touring revue 'The Jazz Train'.

During the 1950`s there was his Sunday evening radio series 'Edric Connor Strolls Down Memory Lane' plus regular broadcasts on 'Commonwealth of Song' and 'Calypso Calling' with Lucille Mapp and the George Browne Caribbean Players.

Edric also appeared in several films, starting with a Pathe Pictorial short in 1947. Others, taking him to locations all over the world, included 'The Beloved Country', 'West of Zanzibar', 'Our Virgin Island', 'Moby Dick', 'Fire Down Below', 'Roots of Heaven' and 'The Vikings'. He also appeared at the Shakespeare Memorial Theatre, Stratford-on-Avon in July 1958, the first black artist to do so, playing Gower in the bard`s 'Pericles'.

As well as singing them, Edric lectured on Negro spirituals to summer school students. He also formed a theatrical agency with his wife Pearl, a former Trinidadian dancer, specialising in coloured actors. He died in 1968.

Edric Connor Recordings

DECCA		<i>(all acc by Eugene Pini Orch)</i>	
F 8581 Jan	46	'The Lord`s prayer / The Virgin Mary had a baby'	
F 8668 Sep	46	'Carry me back to old Virginney / If I can help somebody'	
F 8721 Jan	47	'The crucifixion / Mister Banjo'	
F 8761 Apl	47	'Ol man river / Water boy'	
PARLOPHONE			
R 3482 Jan	52	'Brother Bill / Home beyond the river'	
PHILIPS			
PB 561 May	56	'Deep blue evening / Cotton tail'	
ORIOLE			
CB 1362 Mar	57	'Manchester United calypso / Yorumba highlife' <i>(acc by Ken Jones orch)</i>	
CB 1377 May	57	'Fire down below / Give'	

Jess CONRAD

Jess, who began in show business as a straight actor became a pop singer by accident. This happened when he appeared in the 1959 television play 'Rock-a-bye Barnett', the story of a photographer who is commissioned to produce a photo of the ideal teenager but rather than assemble the best features of several faces as planned, uses a picture of his younger brother played by Jess. It was his obvious good looks that got Jess the part of the younger brother. In

the play his character had to sing 'Gonna have some loving tonight' and although this was dubbed by a real singer, the amount of fan mail that followed its screening propelled Jess into the limelight and, singer or no singer, he was on his way to becoming a pop star.

A handsome six foot Londoner, Gerald James Conrad (his stage name came from being called Jesse James as a lad) was born on 24th February 1940. He spent over two years working backstage in repertory theatres playing small parts before his big break came. He did the occasional T.V and film work and was in Cliff Richard's first film 'Serious Charge'. Already familiar with the music profession as his father was a former jazz pianist, he dabbled on drums and guitar himself and soon took advantage of his media exposure. These were the glory days of rock and roll when almost any good looking lad who could shake his hips and sing (!) the latest hit, was sure to get a following of screaming fans. That's not to say Jess was a bad singer, he's proved that untrue by staying the course while so many of the others fell by the wayside. (Although his recording of 'This pullover' did rate an inclusion on a Kenny Everett L.P of his "all time worst records" - but this dubious fame did get him a re-issue single in 1975)

Jack Good signed Jess for ITV's 'Oh Boy' and 'Boy Meets Girl' teen shows and he became the resident singing compere on 'Wham'. Decca put him on disc with his very first issue 'Cherry pie' making the Top Fifty chart in June 1960. He made his London stage singing debut on 13th November 1960 at Tooting Granada in 'Show of Shows' with Terry Dene, Danny Rivers and Ted Heath's Music.

Jess continued to play straight parts, he had a non singing role in the 1960 film 'Too Young To Love' and was in the horror film 'Konga' a year later (he did a song for this movie, but it was cut). In the 1961 film 'Rag Doll' he played a young crook who was also a night club singer and so got to sing the song 'Why am I living'. He was cast as a soldier in the 20th Century Fox melodrama of family life, 'The Queen's Guard'. A keen footballer he turned out regularly for the T.V All Star XI.

During the early sixties Jess toured on one night stand package shows, often promoted by Jack Good. He also played a "bad lad" in the touring play 'Boomerang', but his true role in life seemed to be pantomime, because from 1963 up to the present day he has hardly missed a winter without playing in one. Expanding on that theme during 1996 he toured in the "adults only" 'Sinderella' with comedians Jim Davidson, Charlie Drake and Dianne Lee (formally of Peters & Lee).

Jess Conrad Recordings

DECCA

F 11236 May60 'Cherry pie / There's gonna be a day'
F 11259 Jly 60 'Unless you mean it / Out of luck'
F 11315 Jan 61 'Mystery girl / The big white house'
F 11348 Apl 61 'Why am I living / This pullover'
F 11375 Jly 61 'Oh! you beautiful doll / I see you'
F 11394 Oct 61 'Every breath I take / Walk away'
F 11412 Dec 61 'Hey little girl / Twist my wrist'
F 11511 Sep 62 'Pretty Jenny / You can do it if you

try'

F 11620 Apl 63 'It's about time / As you like it'
F 13586 Jun 75 'Why am I living / This pullover' (re-issue)

COLUMBIA

DB 4969 Mar 63 'Take your time / I know you'
DB 7223 Feb 64 'Pussy cat / Tempted'
DB 7561 65 'Things I'd like to say / Don't turn 'round'

PYE

7N15849 May65 'Hurt me / It can happen to you'

PRESIDENT

PT 269 69 'Other side of life / See the tinker ride'

E.M.I.

EMI 2682 Sep77 'Save it for a rainy day / Lock up your daughters'

Russ CONWAY

Born Trevor Stanford on 2nd September 1925 at Bristol, it appears that piano playing came almost as naturally to him as learning to walk. Many years later he remarked "I never had lessons, I could just always play".

His first public appearance, at the age of ten, was with an accordion band at a Bristol Ideal Home exhibition. He played at the local YMCA and other concerts around the area. Young Russ could obviously sing as well, because he was a member of the local church choir. But at that time his greatest love was the sea and, when he was twelve, he joined the sea cadets with an ambition to become a sailor.

On leaving school, his father, a commercial traveller, persuaded him to take up a respectable job so Russ started work in a solicitors' office, but within a year his persistence had paid off and he was allowed to join the Merchant Navy. Starting as a galley boy even his enthusiasm must have been shaken when as he recalled "all I ever seemed to do was peel potatoes and make coffee".

At the age of 17 Russ convinced the recruiting officer he was 18 and joined the Royal Navy, where he trained as a signalman and served on mine-sweepers. This was a hazardous occupation and he was awarded the D.S.M. for gallantry, but he lost top of the third finger on his right hand in a bread slicer! Russ also managed to indulge his love of music by adding a professional touch to mess deck concerts. Towards the end of the war he joined one of the Navy's touring shows 'Tokyo Express' and with it travelled to Canada, giving concerts across the country.

After demob he had several jobs, salesman, plumber's mate, barman and even film extra, but couldn't settle down so he rejoined the Merchant Navy and continued to travel the world. This he gave up with some regret in 1955 when medical advice, following his recurring stomach problems, suggested a life on dry land with its regular diet might be the only cure.

Wandering in London looking for work, he met an old naval chum who knew of a club looking for a relief pianist. He took the job and it was there that dance arranger Irving Davies heard Russ and asked him to be his rehearsal pianist. This was just a short step away from accompanying singers on variety appearances. These included Joan Regan, Lita Roza, Dorothy Squires and Gracie Fields.

Gracie engaged Russ for a concert in Malta. When he arrived he found the show had already started so, without any rehearsal, he took his place at the piano and for the rest of the evening gave Gracie a backing that so impressed her she used him again on several concerts in England, thereby enhancing his reputation. Dorothy Squires also gave Russ top marks and much encouragement. During August 1957, while acting as her accompanist at the Metropolitan Theatre in London's Edgware Road, she ensured he also had his own solo spot.

Russ was also earning a few more bob at EMI's Abbey Road studios accompanying artists on auditions. Record producer Norman Newell had heard Russ playing some of his honky-tonk style piano and suggested he make a recording. So in March 1957 'Roll up the carpet' backed with 'Westminster waltz' was released on the Columbia label. And when it came out Norman had also given Trevor Stanford the new name of Russ Conway. Around the same time Russ provided a piano backing on the Ronnie Harris disc 'It's not for me to say'. His first 'Piano Pops' medley came out in October and was soon followed by 'Party Pops' aimed at the Christmas market. This became his first chart entry.

In February 1959, over a year and many medley's later, 'Side Saddle' was released and this became a number one hit that sold over a million copies. It was just one of six chart entries for Russ that year. 'Side Saddle', a tune he had composed several years before, only got on to disc after he had played it on television and public demand ensured that he recorded it. The record spent 30 weeks on the New Musical Express Top Thirty list, four of them at No.1. Other big hits for Russ during 1959 were 'Roulette', another No.1, with 'China Tea', 'Snow Coach' (all three his own compositions) and 'More and More Party Pops' all becoming top ten hits.

It's without doubt that the great success Russ achieved during 1959 was helped, in some part, by Britain's Queen of the keyboard Winifred Atwell being out of the country much of that year touring Australia and New Zealand and therefore unable to personally promote her own records on television here. Russ, with his friendly style and great natural talent, took over with ease.

As with 'Side Saddle' many of the tunes Russ recorded were his own compositions. Quite a prolific writer he wrote the score for a TV pantomime 'Beauty and the Beast' and, with Norman Newell, penned a West End show 'Mr Venus' that, starring Frankie Howerd, opened at the Prince of Wales Theatre in October 1958 (unfortunately it came off after only 17 days - although the score was generally well received). He also wrote Lita Roza's 'No time for tears', 'Faraway' recorded by Gracie Fields and 'Little

soldier say goodnight' a Max Bygraves number co-written with Lionel Bart.

In June 1958 Russ began his first solo variety season, spending the summer at St. Anne's-on-Sea's Pier Pavilion in the show 'Let's Go Gay' (a very different meaning in 1958!). On ITV he had his own series 'At Your Request' from May while on the BBC he became a familiar face on Billy Cotton's 'Wakey Wakey Tavern' from October that year. His friendly backchat with Bill became a feature on the show and they often finished up doing a song together. On his variety stage shows Russ usually included a vocal number, having quite a good voice.

Russ appeared on the 1959 Royal Variety Performance, held in Manchester for the first time on 23rd June. He was in a feature built around the BBC Northern Dance Orchestra (his early TV work had been from Manchester). In 1960 he was included again, this time at London's Victoria Palace Theatre, in a 'Wakey Wakey Tavern' excerpt.

Having quickly established himself on stage, television and record, it's not surprising he was worthy of becoming the subject for TV's 'This Is Your Life', and Eamonn Andrews neatly interrupted him with the big red book while Russ was recording a TV show on Monday 7th December 1959. The following year Roy Plomley stranded Russ on a tropical island for his 'Desert Island Discs'.

From Friday 3rd June 1960, possibly at the peak of his career, Russ joined Joan Regan, Cliff Richard and two young comics Des O'Connor and Billy Dainty, in a big London Palladium revue 'Stars In Your Eyes' that ran until Christmas. Unfortunately Russ had to drop out in November, after a fall injured his hand. South African pianist Harry Jacobsen made the most of filling in.

His February 1960 disc 'Royal event' caused a few harsh words on TV's 'Juke Box Jury' when Pete Murray launched a blistering attack on the title, saying "it was in the worst possible taste with Russ blatantly cashing in on the royal event in the public's mind at the moment" (Princess Margaret had just announced her engagement to Anthony Armstrong Jones). Russ retaliated by saying the tune was written to celebrate the opening of the new Theatre Royal at Lowestoft.

From his continuing record output that included numerous L.P.'s, several more singles made the charts, most successful being 'Toy Balloons' rising (no pun intended!) to No.11 in January 1962. His last chart entry was 'Always you and me' a year later.

As fast as his rise to fame had been, so began his slide back into virtual obscurity. It was really all due to nerves, something Russ always had problems controlling. On more than one occasion, despite his laid back style, he almost dried up on stage and all this pressure must certainly have contributed to him suffering a stroke in 1965. This resulted in some time virtually out of the business and when he attempted to get back on the treadmill it was with a self admitted drink problem. When he played, it wasn't the old Russ Conway sparkle and soon promoters didn't bother to book him any more. After a spell in the wilderness sorting himself out, during which time his once

considerable bank balance ebbed away, he began touring again during the late seventies.

But ill health continually dogged him, he was always tottering on the edge of a nervous breakdown and the biggest blow came in the eighties when he was diagnosed as having stomach cancer. An operation, followed by treatment, controlled the problem and he returned to playing one night stands around the smaller theatres, while actively supporting cancer charity concerts. Then in 1995, not long before his 70th birthday, another blow came when he trapped his thumb in the door of his Rolls Royce (the one symbol of success he'd managed to hang on to) casting a cloud over the possibility of him ever playing again.

Tall good looking and always elegant Russ, a confirmed bachelor, was still playing and still active in the promotion of charity raising ventures well into the nineties. He had a brief stint back on 'live' radio when he stood in for Benny Green on the latter's LBC Saturday show on 14th March 1998.

Having settled into semi-retirement at Eastbourne, Russ suffered a recurrence of cancer and was admitted to hospital where he died on Thursday 16th November 2000.

Russ Conway Recordings COLUMBIA

DB 3920 Mar 57 'Roll up the carpet / Westminster waltz'

(acc by Geoff Love

orch)

DB 3934 Apl 57 (with Ronnie Harris) 'It's not for me to say'

DB 3971 Jun 57 'Soho fair / The spotlight waltz'

DB 3999 Sep 57 'Late extra / The red cat'

DB 4015 Oct 57 'Piano pops medley'

DB 4031 Nov 57 'Party pops medley'

DB 4050 Dec 57 'Scots pops medley'

DB 4060 Jan 58 'The lantern slide / Harry Lime theme'

DB 4061 Jan 58 'Piano pops (No.2) medley'

DB 4079 Feb 58 'Pal Joey pops medley'

DB 4097 Mar 58 'Piano pops (No.3) medley'

DB 4111 Mar 58 'South Pacific pops medley'

DB 4136 May 58 'Piano pops (No.4) medley'

DB 4152 Jun 58 'Piano pops (No.5) medley'

DB 4166 Jly 58 'Got a match / Toby's walk'

DB 4174 Aug 58 'Piano pops (No.6) medley'

DB 4191 Sep 58 'My Fair Lady pops medley'

DB 4204 Oct 58 'More party pops medley'

DB 4234 Nov 58 'The world outside / Love like ours'

(with the

Rita Williams Singer acc by Geoff

Love orch)

DB 4247 Jan 59 'Piano pops (No.7) medley'

DB 4256 Feb 59 'Side saddle / Pixilated penguin'

DB 4289 Apl 59 'Piano pops (No.8) medley'

DB 4298 May 59 'Roulette / Trampolina'

DB 4322 Jun 59 'Piano pops (No.9) medley'

DB 4337 Aug 59 'China tea / The wee boy of Brussels'

DB 4359 Sep 59 'Song from North By Northwest /

The

Scapegoat theme'

DB 4368 Oct 59 'Snow coach / Time to celebrate'

DB 4373 Nov 59 'More and more party pops medley'

DB 4418 Mar 60 'Royal event / Rule Britannia'

DB 4422 Apl 60 'Fings Ain't What They Used T' Be selection'

DB 4457 Jun 60 'Lucky five / The birthday cakewalk'

DB 4462 Jun 60 'Piano pops (No.10) medley'

DB 4508 Oct 60 'Passing breeze / The key to love'

DB 4535 Dec 60 'Even more party pops medley'

DB 4564 Feb 61 'Pepe / Matador from Trinidad'

DB 4624 Apl 61 'Parade of the poppets / Lulu'

DB 4649 Jun 61 'Pablo / The singing bells'

DB 4665 Jly 61 (with Dorothy Squires) 'Say it with flowers /

Roses

of Picardy'

DB 4738 Dec 61 'Toy balloons / Forgotten dreams'

DB 4775 Feb 62 (with Dorothy Squires) 'Talk it over with

someone' (D.S. only

on reverse)

DB 4784 Mar 62 'Lesson one / Angelo'

DB 4835 Jun 62 'Concerto for dreamers / Primera'

DB 4875 Aug 62 'Blitz medley / Oliver medley'

DB 4934 Dec 62 'Always you and me / Alone again'

DB 4940 Dec 62 'Russ Conway's sing song medley'

DB 7006 Apl 63 'Gigolo / Terry's toon'

DB 7071 Jly 63 'Flamenco / Tell me in September'

DB 7087 Sep 63 'Liverpool pops medley'

DB 7143 Nov 63 'Gold rush / Hallowe'en'

DB 7169 Dec 63 'Conway capers (No.1) medley'

DB 7221 Feb 64 'Mack the knife / A bedouin in Baghdad'

DB 7312 Jun 64 'Conway capers (No.2) medley'

DB 7424 Nov 64 'Concerto for lovers /

Love is the

sweetest thing'

DB 7553 65 'Little leprechaun / Falling tears'

DB 7716 65 'The beggars of Rome / The urchins of Paris'

DB 7765 Nov 65 'I see the moon / I'm shy Mary Ellen I'm shy'

DB 7894 Apl 66 'The crunch / The patient heart'

DB 8023 Oct 66 'Celebration day / Girl in my soup'

DB 8070 Nov 66 'Swinging pops medley'

DB 8411 68 'Pink piano / Il buffu'

PYE

7N45106

70 'When I grow too old to dream / How small we

are'

7N45132 70 'The Boy Friend selection'

7N45223 70 'Life is good / Long nosed Nellie'

7N45356 74 'Bordello / Place like this'

7N45390 74 'Eye level / She'

CHAPTER ONE

CH 119 70 'Polonaise / Villa d'amore'

CH 139 70 'Love is all / Lara's theme'

(acc by Les

Reed orch)

E.M.I.

EMI 2516 Sep 76 'Love is a many splendoured thing /

Life

is good'

BBC

RESL 46 77 'Don't cry for me Argentina / Welsh medley'

MUSIC MEDIA

RUSS 1 Jun 84 'Terry Fox theme / Floriana'

Steve CONWAY

It's probably fair to say that had Steve Conway been around during the sixties and seventies he would have still been singing with his many fans still keen to listen. His voice had a timeless quality that no doubt would have pleasantly matured taking him into the international vocal market place. But alas, Steve

sadly died just as he was beginning to enjoy the luxuries that success had finally brought him.

Born Walter James Groom on 12th October 1920 into a poor Bethnal Green, east London family. His father was a labourer and when Steve left school at fourteen his future was uncertain. Having no qualifications he drifted through a number of unskilled jobs, beginning as errand boy at an East End brewery. Other delivery jobs followed until he settled down as a porter at Billingsgate fish market. Rheumatic fever as a child had left him with a weak heart and this graded him unfit for wartime military service.

One asset he did have was a natural fine voice and a photographic memory for a song. These talents he put to good use earning a few extra shillings singing in local pubs and clubs, while regularly chancing his luck in talent contests. It was at such an event at the Elephant & Castle, Trocadero dance hall in 1944, that he was seen by composer Reg Morgan. Reg and comedian Charlie Chester were partners in a music publishing business and between them they persuaded Walter Groom to turn professional. It was Charlie who suggested his new name.

Golden haired Steve appeared with Reg in a 'Meet the Composer' spot on radio's 'Variety Bandbox' in January 1945 and his soft tenor voice was an instant hit with listeners. Soon he was broadcasting regularly with organist Sandy MacPherson, then later with the orchestras of Ambrose, Lew Stone and notably, Peter Yorke's Sunday series 'Sweet Serenade'. There was also his own radio series 'Steve Conway in Romantic Mood'.

Columbia Records signed him and so began a long list of popular recordings. Memorable songs he recorded included 'My thanks to you', 'Good luck, good health, God bless you', and 'At the end of the day'.

Having established himself as one of radio and record's most popular vocalists, Steve set out to meet the people on a long variety tour beginning 16th February 1948 at Carlisle's His Majesty's Theatre. By the start of the fifties he was a top of the bill act with a string of records to his credit.

Unfortunately tragedy was only just around the corner. While touring in the Vic Oliver production 'Let Yourself Go' and following second house on Tuesday 22nd May 1951 at the Bradford Alhambra, Steve collapsed. Not feeling any better after a couple of days he returned to London and entered the St.Vincent Clinic in Notting Hill Gate. After a couple of months complete rest he was back on the road, but again in December while appearing at Hull he entered the local hospital suffering from exhaustion. Conveyed back to London, it was obvious to doctors that he was a very sick man.

Steve underwent major heart surgery at Guy's Hospital on 17th April 1952, but never regained consciousness and died two days later, aged only 31. He was cremated at Golders Green Crematorium on Friday 25th April. Steve was survived by his wife Lilian and seven year old daughter Janice. He had married Lilian, his childhood sweetheart, in a double ceremony with her sister Joyce and fiance, at Christ Church,

Hackney on 12th April 1941.

Tributes to Steve's talent and contented good nature poured in. Ray Martin, his recording manager at Columbia, summed it up by describing him "an unobtrusive, unspoilt personality who never had a bad word for anyone". Nobody can be sure which way Steve Conway's career would have turned, but there's no doubt he certainly had much more to give.

Steve Conway Recordings COLUMBIA

- FB 3151 Nov 45 'The gipsy / I could never tell'
(acc by Jack)
- Byfield piano*
FB 3179 Jan 46 'The moment I saw you / I'm so all alone'
(acc by Jack)
- Byfield orch*
FB 3186 Feb 46 'Wait and see / I can't begin to tell you'
(acc by Jack)
- Byfield orch*
FB 3202 Apl 46 'Promises / Take me in your arms'
(acc JBO)
FB 3213 May 46 'I fall in love too easily / Along the Navajo trail' (acc by Jack)
- Byfield orch*
FB 3233 Aug 46 'Beautiful dreamer / Temptation'
(acc by JBO)
FB 3243 Sep 46 'So would I / You're nobody 'till somebody loves you'
(acc by JBO)
FB 3256 Nov 46 'The stars will remember / One night in old Seville' (acc by Arthur)
- Young orch*
FB 3270 Jan 47 'April showers / All by myself' (acc by JBO)
FB 3287 Apl 47 'May I call you sweetheart / Show me the way'
(acc by Jack)
- Byfield orch*
FB 3308 Jun 47 'Guilty / I can't believe it was all make believe last night' (acc by J.B. orch)
- J.B. orch*
FB 3326 Aug 47 'Time after time / Beware my heart'
(acc by Philip)
- Green orch*
DB 2329 Sep 47 (with Peter Yorke Concert orch)
'Another night like this /
- Mi Vida'*
FB 3344 Oct 47 'I'll make up for everything / I wish I didn't love you so' (acc by J.B. orch)
- J.B. orch*
FB 3363 Jan 48 'How little we know / Happy-go-lucky you'
(acc by Peter)
- Yorke orch*
FB 3377 Mar 48 'I poured my heart into a song / I never loved anyone' (acc by P.Y. orch)
- by P.Y. orch*
FB 3398 May 48 'When you were sweet sixteen / The old town crier' (acc by P.Y. orch)
- P.Y. orch*
FB 3405 Jly 48 'Would you believe me / After all' (acc PYo)
FB 3416 Sep 48 'October twilight / Brother can you spare a dime' (acc by P.Y. orch)
- P.Y. orch*
DB 2441 Sep 48 (with Peter Yorke Orch) 'Souvenir de Paris'
DB 2452 Oct 48 " " 'No orchids for my lady'

FB 3430 Nov 48 'Isn't it romantic / I'd break my heart again'

FB 3439 Nov 48 'Maybe you'll be there / If all the world belonged to me' (*with The Conway Singers*)

FB 3463 Mar 49 'Honey child / For you' (*acc by P.Y. orch*)

FB 3483 May 49 'I'm spending the evening with friends of mine /

Beside you'

FB 3500 Jun 49 'The wedding of Lilli Marlene / In all the world' (*acc by Ray*)

Martin orch

FB 3515 Aug 49 'Church bells on Sunday morning / The hours I spent with you' (*acc by RMO*)

DB 2586 Oct 49 'Shawl of Galway grey / When the world has forgotten' (*acc by Reginald Kilby orch*)

DB 2616 Dec 49 'Maybe it's because / Best of all' (*acc by Ray*)

Martin orch

DB 2641 Feb 50 'Look for the silver lining / Our anniversary day' (*acc by Ray*)

Martin orch

DB 2669 Apr 50 (*with Roberto Inglez orch*) 'My foolish heart /

My thanks to you'

DB 2703 Jly 50 " " 'Daddy's little girl /

It isn't fair'

DB 2724 Sep 50 'Sentimental me / In a boat on a lake with my darling' (*with the Stargazers acc by Jackie*)

Brown Quartet

DB 2729 Oct 50 (*with Roberto Inglez Orch*) 'So this is love /

A dream is a wish your heart makes'

DB 2749 Oct 50 'Mona Lisa / Ashes of roses' (*with the Stargazers acc by Jackie*)

Brown orch

DB 2775 Dec 50 'Autumn leaves / Love like ours' (*acc JBO*)

DB 2809 Feb 51 (*with The Hasting's Girls Choir*) 'All my life /

Good luck, good health, God bless you' (*acc by Philip*)

Green orch

DB 2841 Apr 51 'Would I love you / Don't make a memory of me' (*acc by JBO*)

DX 1750 May 51 'We'll gather lilacs' (*part of Columbia Cavalcade, various artist medley on a 12 inch 45rpm in 1953*)

DB 2875 Jun 51 'Mary Rose / All alone with my heart' (*with Peter Knight Singers acc by Norrie*)

Paramor orch

DB 2903 Aug 51 'Too young / White wedding' (*acc by NPO*)

DX 1771 Aug 51 'Gems from Show Boat' (*on a 12 inch 78rpm with Lizbeth Webb, Adelaide Hall & Bryan*)

Johnson

DB 2913 Sep 51 (*with The Hastings Girls Choir*) 'At the end of the day / Bless this house' (*acc by Philip Green orch*)

DB 2951 Nov 51 'Confetti / While you danced, danced, danced' (*acc by Ray*)

Martin orch

DB 2967 Dec 51 'With all my heart and soul / Chez moi' (*acc by Ray*)

Martin orch

Frank CORDELL

Usually seen on record labels as leader of the backing orchestra, Frank was musical director at H.M.V. Records throughout the 1950's. As such he was responsible for giving excellent support to numerous discs by the likes of Alma Cogan, Ronnie Hilton, Anne Shelton, Malcolm and Frankie Vaughan, Max Bygraves, Jill Day and many others.

Winner of the All London Jazz Pianist award at age 17 Frank, in the 1930's, was employed in the music department of Warner Brothers U.K. office. War service with the R.A.F. found him playing in several camp bands, eventually leading the Middle East Command Orchestra out in Egypt. Back in civvy street he took on some freelance arranging and by the late forties was one of the BBC's top orchestrators.

Early work at H.M.V. involved writing the backing arrangements for Donald Peers' recordings around 1950, the start of a decade that saw him fully committed to that label. Interlaced with his backing duties Frank also managed to squeeze in the odd non-vocal disc. His orchestra was, of course, made up from session musicians brought together for studio work. Frank died in the United States on 6th July 1980.

Frank Cordell Orchestra Recordings
(not including those backing solo artists)
H.M.V.

B 9908 May 50 'Oh! dear what can the matter be / Amor amor'

B 10036 Feb 51 'No more / Music by the angels'

B 10072 Apr 51 'Bubble, bubble, bubble / List'nin to the green grass grow (v. *Larry Day*)

B 10088 Jun 51 'Granada / Lovely is the evening' (*with chorus - soloist*)

Irene Miller

B 10109 Aug 51 'My truly truly fair / With these hands' (*both feature v. by Larry Day*)

B 10134 Sep 51 'That's how a love song is born / Oh beauty' (*both feature v. by Larry Day*)

B 10147 Oct 51 'Laura / La cucaracha'

B 10160 Nov 51 'Belle belle my liberty belle / My boy' (*both feature v. by Larry Day*)

B 10305 Jly 52 'Delicado / Beware'

B 10386 Dec 52 'Early autumn / It's a fine, fine night'

B 10618 Jan 54 'Happy horn blowers / Mon pays'

B 10714 May 54 'Horn blowers hayride / Chiquita'

B 10807 Jan 55 'The song from Desiree /
Chocabamba'
B 10844 Mar 55 'Fanfare boogie / Mambo Americano'
B 10909 Aug 55 'Rhapsody in red / Zingaree'
POP 188 Feb 56 'The Threepenny Opera theme /
The trouble
with Harry'
POP 205 May 56 'Port-au-prince / Double Cross TV
theme'
POP 229 Jun 56 'Sadie`s shaw / Flamenco love'
POP 323 Apr 57 'Cuban calypso / Parakeet calypso'
POP 353 Jun 57 'Brazilian sunset / She'
POP 473 May 58 'Little serenade / Monaco'
POP 576 Jan 59 'The captain`s table / No one'
POP 755 Jly 60 'For those in love / Mr. Lucky'
POP 813 60 'Ringin the changes / Blackjack'
POP 824 Feb 61 'The black bear / Darling Charlie'
POP 852 Apr 61 'Theme from The Rebel / Ou-la-la'
POP 1261 Jan 64 'My sleepy melody / Twitchy'
POP 1358 Nov 64 'Love theme and title music from
Flight From

Ashiya'

The CORONETS

Considered by many as the best of the 1950's vocal groups, the Coronets never seemed to attain the popularity of some of their rivals. Perhaps they were let down by a poor selection of recording material.

Formed in the Coronation year of 1953, hence the name, the three boys and two girls were formally with The George Mitchell choir. The original line up was Michael Sammes (bass) Ross Gilmour (tenor) Marion Gay (alto) Valerie Tyler (soprano) with Bill Shepherd (baritone) as their leader. An early review by Tony Brown in Melody Maker says "for a smooth ensemble sound they have no peers in this country at the moment".

A private recording of 'Stars fell on Alabama' sent to the BBC got them a broadcast on 'Mid Day Music Hall' on 8th May 1953 and this in turn led to a recording contract with Columbia, although they had already been on record, backing Monty Norman and Derrick Francis for the small Polygon company.

Their first solo recording for Columbia was not a great success, but the second that coupled two catchy tunes popular at the time, 'Heart of my heart' and 'The Jones Boy', sold quite well. It was with the 'sing along' type of song, often with the Big Ben Banjo Band, that they became most associated, but this did little for this individually talented group.

Unfortunately, one of their regular stage numbers 'Mister Sandman' (their photo even appears on the cover of some sheet music copies) was never recorded by them. Maybe this was because the best selling American Chordettes version was released here on the Columbia label and the company didn't want to give it any competition. Other than their sing along songs Columbia seemed to consider them little more than a backing group.

Radio became a busy medium for The Coronets. They were regulars on the 'Forces Show' with Joy Nichols, Kenneth Horne, Derek Roy and the Malcolm Lockyer Orchestra and from November 1954 were the vocal group on 'Archie's the Boy', a one off series that

attempted to widen the scope of the Educating Archie shows. Here they even joined in the fun along with Beryl Reid and Benny Hill. Other radio work included 'Song Shop' and more of the 'Mid Day Music Hall' kind. They were soon broadcasting at least once a week.

Variety too had a place for The Coronets and in June 1954 they opened at the Bournemouth Opera House in the summer show 'Music for the Millions'. Their busy recording and radio schedule meant they were making the journey back to London almost daily.

In early 1955 they added more radio shows to their collection, supporting Patti Lewis in her series 'Start with a song' and later in the year were regulars on the Bob Monkhouse & Denis Goodwin series 'Starstruck'. By September they had their own 'Meet The Coronets' series on Radio Luxembourg and in November joined James Robertson Justice, who was playing the tutor, when Peter Brough and Co. reverted to 'Educating Archie'.

There was also television including their first solo BBC appearance 'Garrison Theatre' in July 1955, then 'Off the Record' in October and ITV's 'Music Shop' during November. Stage work included a touring version of 'Music for the Millions'.

Notable recordings during 1955 included the group's only chart entry, a song that their rivals The Stargazers almost took to the top. 'Twenty Tiny Fingers' took them to No.20 in New Musical Express best sellers list during the last week of November. Also that month came the release of not one but two Christmas party medley singles.

On Monday 23rd May 1955 at Caxton Hall, blonde Marion Gay married Peter Madden the announcer on the Archie Andrews radio shows, and while they were away on honeymoon Irene King from The Keynotes stood in, a position she took on a more permanent basis later in the year when Marion left to have a baby.

During 1956 the group added more TV to their list of regular appearances, including ITV's 'Fanfare' and the BBC's 'Great Scott it's Maynard'. They were also on BBC TV's 'Festival of British Popular Song' in July. A new radio series for them was 'Remembered Tunes and Blues' with singers Patti Lewis and Franklyn Boyd from October. They also sang on the soundtrack of the 1956 John Mills film about a school and its orchestra, 'It's Great to be Young'.

During 1957 a quartet from within the group broadcast as The Meritones and by 1960 the whole group had become The Zodiacs. The Coronets made their last broadcast on Tuesday 8th December 1959, a 'Workers Playtime' from a canteen in Crawley. Bill Shepherd then left taking the name Coronets with him. He said at the time he might use the name again, but doesn't appear to have done so.

Eddie Lester took his place and The Zodiacs were heard on 'Saturday Club' on 2nd January 1960. The line up was now Ivor Raymonde leading Joyce Frazer, Fred Lucas, Doug Blakely and Eddie Lester.

The Coronets Recordings
POLYGON

P 1064 Mar 53 (with Derrick Francis) 'I'd love to fall

asleep / Just
remember me'
P 1069 May 53 (with Monty Norman) 'Cuban love
song /
Sleepless nights'
COLUMBIA
DB 3301 May 53 (with Max Geldray, harmonica)
'Harmonica rag'
DB 3316 Jly 53 'Johnny is the boy for me / C'est la
vie'
DB 3345 Sep 53 'My lucky number / Ragabone man'
DB 3442 Feb 54 'Heart of my heart / The Jones boy'
DB 3465 May 54 'Rock, rock, rock / Catwalk' (acc
by Eric
Jupp orch)
DB 3476 May 54 'Do do do do do do do it again /
I ain't gonna
do it again'
DB 3517 Sep 54 (with Micky Andrews) 'Try again / I
can't
believe that you're in love with
me' (acc by Jackie
Brown orch)
DB 3522 Oct 54 'Skokiaan / They were doing the
mambo'
(acc by Eric
Jupp orch)
DB 3533 Nov 54 'The mama doll song / The finger of
suspicion'
(acc by Eric
Jupp orch)
DB 3555 Nov 55 (with Ronnie Harris) 'Don't go to
strangers /
Surprisingly' (acc by Ray
Martin orch)
DB 3564 Jan 55 'Make yourself comfortable / Slowly
but surely'
DB 3579 Feb 55 (with Tony Brent) 'Hearts of Stone'
DB 3583 Mar 55 (with the Big Ben Banjo band) 'Ready
willing
and able / Ridin`
to Tennessee'
DB 3599 Apr 55 'Darlin` / Mama he treats your
daughter mean'
(acc by Eric
Jupp orch)
DB 3620 May 55 (with Big Ben Banjo Band) 'The crazy
Otto rag
/ Hey
Mister banjo'
DB 3639 Jly 55 'Brown eyes why are you so blue /
Way-way-
te-nan-go'
DB 3640 Jly 55 (with Ray Burns) 'That's how a love
song was
born / The voice' (acc by Eric
Jupp orch)
DB 3671 Oct 55 'Twenty tiny fingers / Meet me on the
corner'
(acc by Eric
Jupp orch)
DB 3678 Nov 55 Make it a party medley No.1 'Who
were you
with last night / Daddy wouldn't
buy me a bow
wow / John Brown's body / Any old
iron /
Don't dilly dally on the way / Dear
old pals /
Just like the ivy / Knees up Mother
Brown'
DB 3679 Nov 55 Make it a party medley No.2 'Let's all
go down
the Strand / Oh oh Antonio / The

man who
D'ye ken John
Peel / Jolly good company / Broken
doll / There
is a tavern in the town / I've got a
lovely bunch
of
coconuts'
(above two 78's also issued together on EP
SEG 7617)
DB 3728 Feb 56 'My believing heart / Lizzie Borden'
(acc by Norrie
Paramor orch)
DB 3731 Feb 56 (with Benny Hill) 'Memories are made
of this /
Who done it'
DB 3746 Mar 56 (with Michael Holliday)
'Perfume, candy
and flowers'
DB 3755 Apr 56 (with Jimmy Parkinson) 'You can't be
true to
two / Those you
have loved'
DB 3767 May 56 'The magic touch /
There's no song like
an old song'
DB 3799 Sep 56 (with The Big Ben Banjo Band)
'Daydreams /
Strummin` the
old banjo'
DB 3827 Oct 56 'Someone to love / The rocking horse
cowboy'
DB 3885 Feb 57 (with Lee Lawrence) 'By you by you by
you /
Your love
is my love'

Bob CORT

Bob, born in Loughborough in 1930, began learning guitar when he was about 15 and played in some folk groups while still a student at Leicester Art College. On completion of his art studies he entered the world of advertising, eventually coming to London to join the G.S.Royds Advertising Company.

At this time Bob's musical leaning was towards Dixieland and in his spare time was to be found playing with such groups in pubs and clubs. The mid fifties interest in skiffle, its popularity encouraged by the Lonnie Donegan 'Rock Island Line' recording, led Bob in that direction and late in 1956 he formed his own group.

As all the recording companies were eager to take advantage of the new 'craze', word soon got around of any new promising sound and it wasn't long before the Bob Cort Skiffle Group appeared on Decca records. Their first offering coupled two numbers probably being played by just about every back room skiffle group across the country. Bob's version of 'Don't you rock me daddy-O' and 'It takes a worried man' was probably no better than many of them, but at least they made it on to disc. His second issue in April was the very popular 'Freight train', with the addition of Liz Winters on vocal, but it was Nancy Whiskey's recording that took the chart honours.

Bob's group included Ken Sykora and Neville Skrimshire on guitars with Bill Colyer on washboard and on 29th January 1957 they made their professional debut in the National Jazz

Federation concert at the Festival Hall in a skiffle session that also included The Vipers and Ken Colyer Skiffle groups. Bob and his boys became a regular feature of these monthly skiffle sessions.

Then came their variety debut with a prestigious two week booking at London's Prince of Wales Theatre from Monday 4th February, appearing once again with The Vipers plus singers Gary Miller and Yana and comedians Jimmy Wheeler and Dickie Henderson. On 24th February they were on Jack Jackson's television show.

Despite all this activity and apparent success Bob had no intention of giving up his well paid job in advertising and had to fit them both into a very busy day. What his wife must have thought of it all is unrecorded, she had less than three months married to a normal nine to five office worker and now had a husband she hardly ever saw.

By April 1957 they were appearing regularly during the evenings at London's new Skiffle Cellar at 49 Greek Street, Soho. Radio included Saturday mornings on 'Skiffle Club' and several appearances on BBC TV's 'Six Five Special'. Bob returned to his old school, Loughborough Grammar, as an attraction at their charity fete on 20th July. Saturday 14th October was the day for a big Skiffle Jamboree at the Royal Albert Hall and Bob was there, as were the groups of Johnny Duncan, Cy Laurie and The Cotton Pickers.

Skiffle in 1957 was 'big' and all kinds of promoters were using it to bring in the paying customer, so it wasn't surprising to find Bob and the boys playing Robin Hood and his Merry Men in pantomime, supporting David Hughes and Terry Scott on a tour of Granada theatres around the London area.

To make all this possible and to give Bob a chance to take advantage of his newly found fame, his full time employer gave him six months' leave of absence. This enabled him to embark upon a tour in variety that took him further away from London than he had previously been able, with an act that was not just skiffle but a broadly based one incorporating it into a fun, folk and jazz presentation.

These early months of 1958 also saw the last of Bob's recordings billed as a skiffle group, that during its short life had been graced by several first class musicians including as well as those previously mentioned Neil Sinclair, Vic Flick and Dis Disley on guitars, George Jenkins on bass and Viv Carter and Ray Oliver on drums.

When the skiffle boom was over Bob continued to record folk and country songs as a solo artist. He also made an L.P. of bawdy barrack room ballads.

Bob Cort Skiffle Group Recordings DECCA

F 10831 Jan 57 'Don't you rock me daddy-o / It takes a worried

worried blues' man to sing a

F 10878 Apl 57 (with Liz Winters) 'Freight train / Love is strange'

F 10892 May 57 'Six Five Special / Roll Jen Jenkins'

F 10899 May 57 (with Liz Winters) 'Maggie May / Jessamine'

F 10905 Jun 57 'School day / Ain't it a shame'

F 10951 Nov 57 'Bob Cort Skiffle Party' (both sides)

F 10989 Feb 58 'The ark / Yes suh'

(remainder just Bob Cort solo

with orch)

F 11109 Feb 59 'Foggy foggy dew / On top of old Smokey'

F 11145 Jun 59 'Battle of New Orleans / Waterloo'

F 11160 Sep 59 'Kissin' time / I'm gonna get

married' (acc by

Johnny Gold orch

& chorus)

F 11197 Jan 60 'El Paso / A handful of gold'

F 11256 Jly 60 'Mule skinner blues /

The ballad of

Walter Williams'

F 11285 Oct 60 'Ballad of the Alamo / Five brothers'

COLUMBIA (Bob Cort & The Scramble)

DB 7631 65 'Scramble / Cracked'